THE DESIGN ISSUE

St.Louis

April
2023

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After graduating from Villa, Anne attended Princeton (BA) and Stanford (MBA), and now serves as SVP of hedge fund Bayview Asset Management. Her contributions include serving on the boards of Mercy Hospital and Enterprise Bank & Trust.

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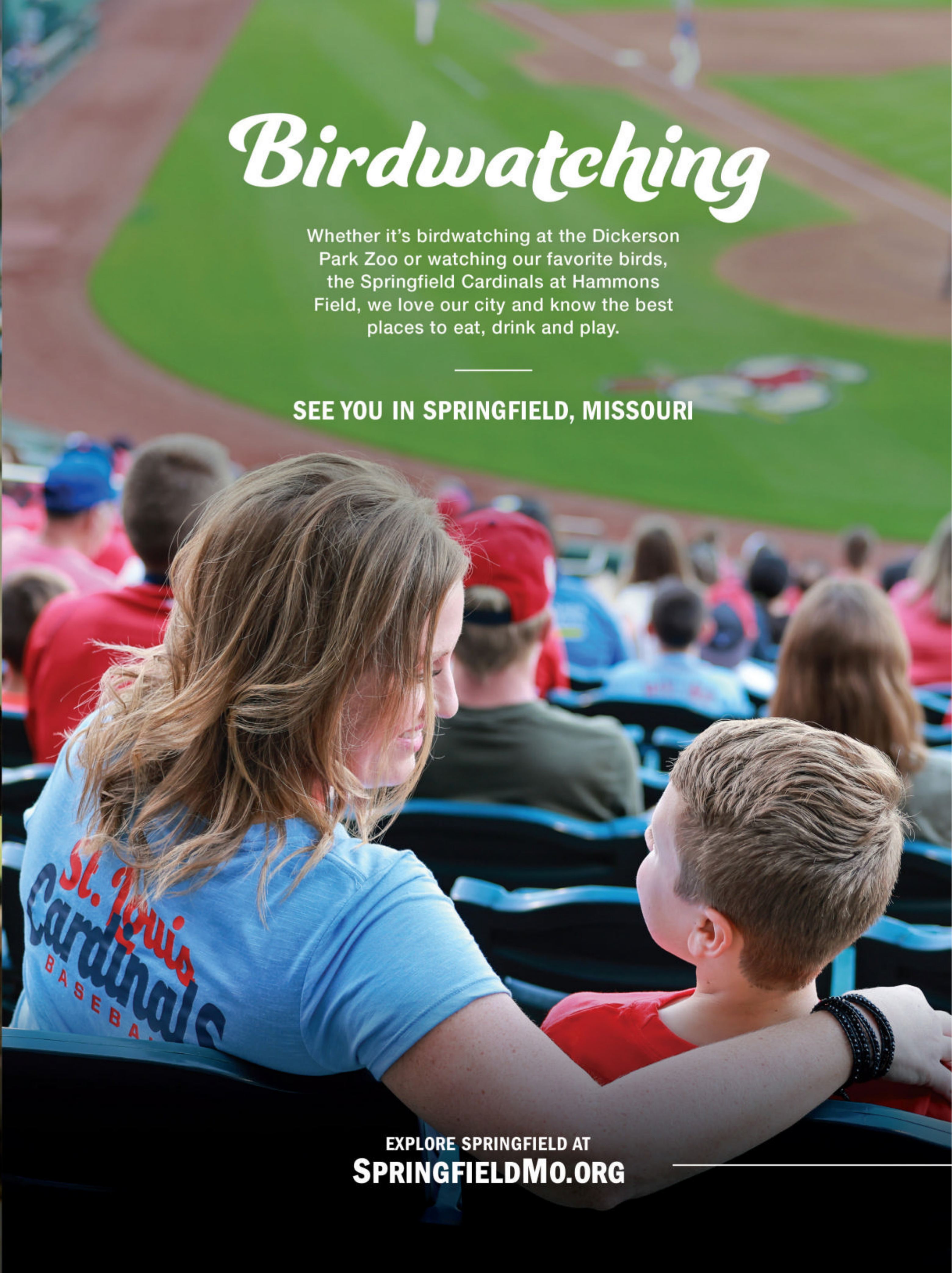

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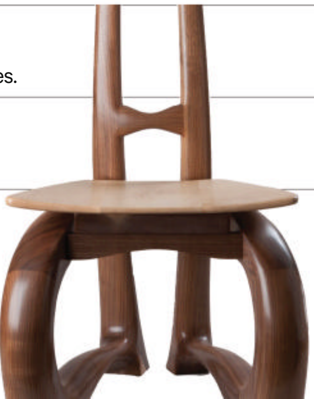

For this issue's cover, photographer **Alise O'Brien** captured the light-filled living room of a pool house in Ladue.

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WELCOME TO *St. Louis Magazine*'s debut Design Issue!

Our new "home" got a refresh recently, courtesy of the magazine's talented art department. We've worked to maintain the sophistication and style of the *DesignSTL* brand while fusing it with the design sensibilities of *St. Louis Magazine*. You could go so far as to say that it's the magazine version of giving walls a new wash of color, moving furniture around, or adding a few *objets* here and there to strike the perfect balance. I'm excited to see the finished results in this issue. Do let us know what you think about the new look.

There's much to digest in the following pages, so let's get started.

First up: the stunning pool house featured on our cover. Two years ago, I learned that St. Louis tastemaker Dawn Sturmon was embarking on another project in her Ladue home, and I wanted to learn more about it. We'd spotlighted Sturmon's home in previous features, and I'd come to expect wonderfully stylish whimsy from her projects. The new pool house, designed by the architect Ann Wimsatt of Cite Studio, didn't let me down. "All four of us couldn't be happier," says Sturmon, referring to her sweet family of four. "And, yes, everything's stressful when you do work like this, but it was so worth it." Turn to page 42 to catch a glimpse of her local getaway.

In an issue dedicated to all forms of design—floral, furniture, home, and retail—we're thrilled to bring you the award-winning work of local interior designers and architects. As they do each year, last fall, the creative community submitted their best projects to our nationally renowned panel of judges—and the results are right here for you to see. We'll celebrate the victors with the local design community at a gathering later this month, but you can see each of the winning rooms right now in our portfolio of images, beginning on page 58. Take inspiration from the colors, patterns, textiles, and furniture, both new and vintage, in each of the spaces. The Architect & Designer Awards serves as a hallmark of this magazine's commitment to the local design industry. Personally, it's a joy to see the continuation, year after year, of so much creativity in our city.

Interior designer Julie Abner knows a thing or two about creating spaces that are perfectly suited for her clients. On page 50, her talents are on display in a recent home project highlighting both interior and exterior design. Bright, inviting, and made for gatherings, the house is a testament to her understanding of what appeals to a family and, also, how to surprise and delight through design. We hope you'll enjoy the experience that awaits you.

Follow Along

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What additions are you planning for your outdoor space this year?

"At least one shade tree, likely a maple, and some evergreens to replace three ash trees we had to remove due to the emerald ash borer."
—Kevin A. Roberts,
STAFF PHOTOGRAPHER

"I'm planning to add a multitiered planter to my patio to hold both colorful blooms and useful herbs."
—Christine Jackson,
MANAGING EDITOR

"At the corners of the pergola in my backyard, I'm going to plant pots of creeping jasmine and train it to grow up the beams."
—Emily Wells,
ART DIRECTOR

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Camera, Action!

Alise O'Brien has photographed our interior design and architecture features from the start of our coverage. In this issue, she focused her lens on a few stories, including "Good Vibes" (p. 42), "Escape to the Backyard" (p. 50), and many of the award-winning rooms in our Architect & Designer Awards portfolio (p. 58).

Floral Fantastic

Julie Pennell is the author of *The Young Wives Club* and *Louisiana Lucky*. A former editor at *Seventeen* magazine, she's also contributed to *In Style*, *Refinery 29* and *TODAY*. In this issue, Pennell profiles floral designer Yoshiko Mitchell (p. 15).

Interior Views

Do you love to be up-to-date on the local design scene? Find inspiration, news, and events at *SLM*'s Design + Home newsletter, on stlmag.com.

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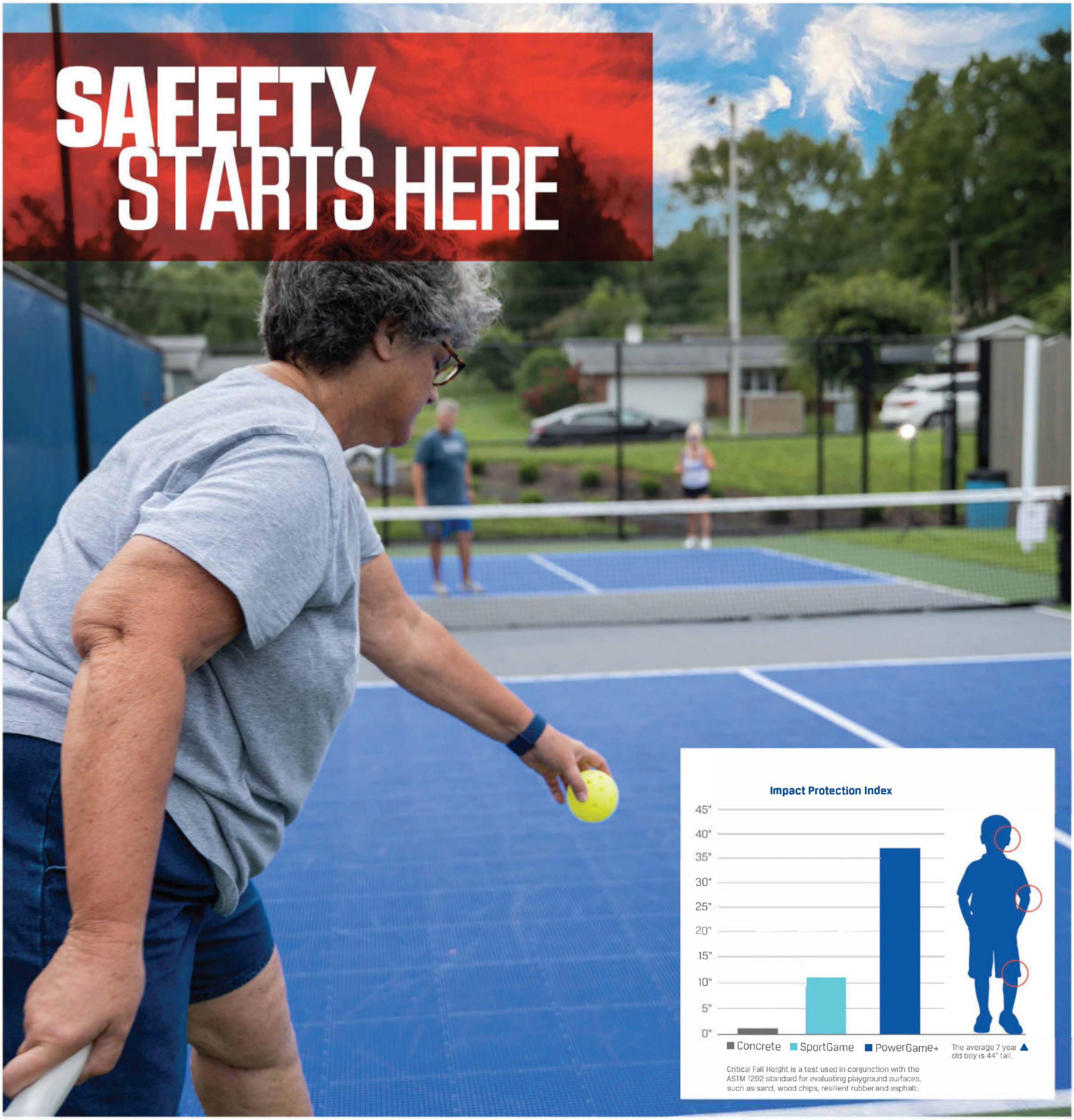

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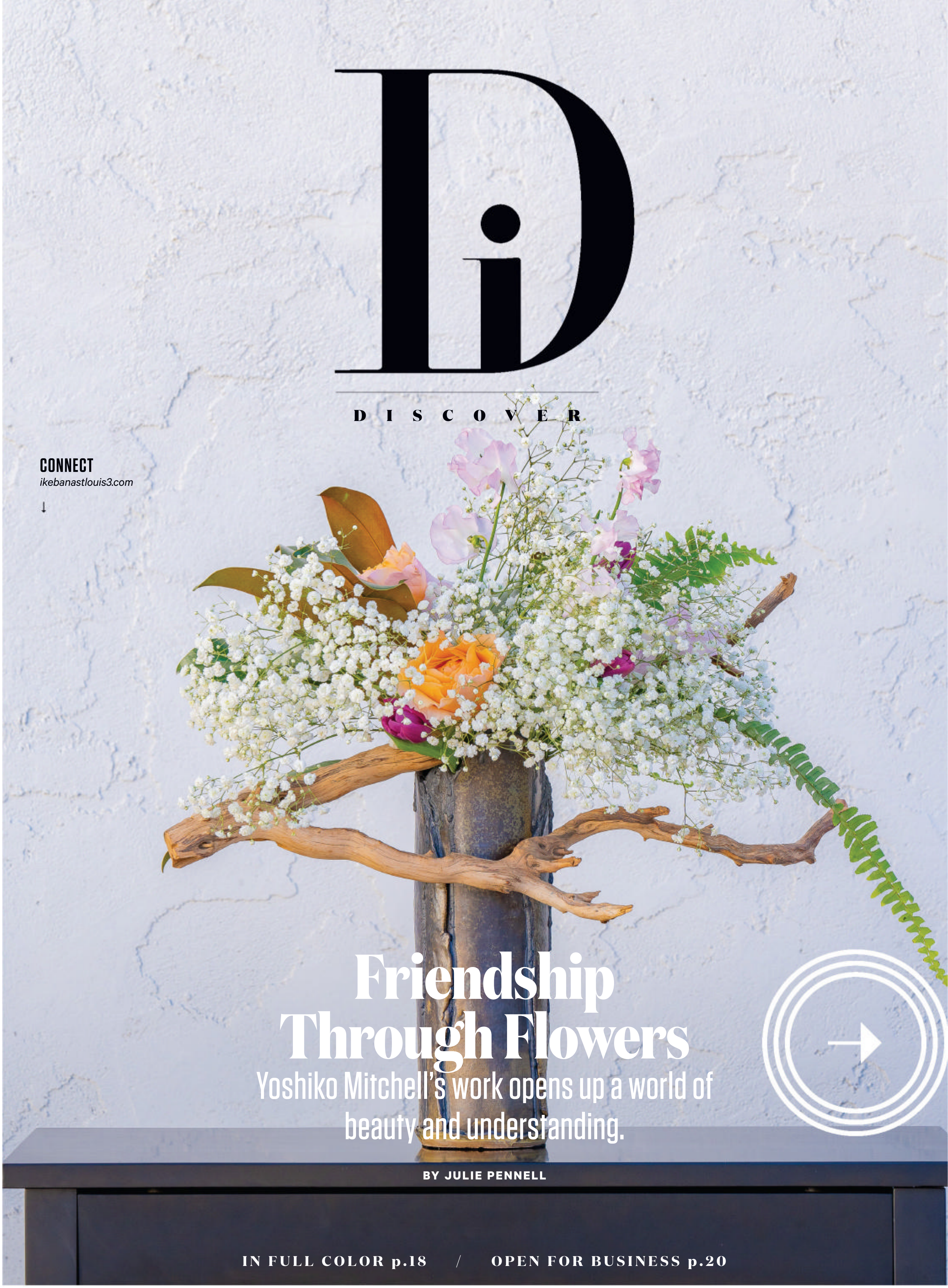

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Friendship Through Flowers

Yoshiko Mitchell's work opens up a world of beauty and understanding.

BY JULIE PENNELL

IN FULL COLOR p.18 / OPEN FOR BUSINESS p.20

Photography by **Kevin A. Roberts**

Yoshiko Mitchell's flower arrangements are beautiful to behold, but there's more to them than meets the eye. Mitchell practices *ikebana*, the centuries-old Japanese art of flower arranging, and teaches the technique twice a month to floral enthusiasts at a church in Creve Coeur. Mitchell says Buddhist priests in Kyoto, Japan, began teaching *ikebana* to their students as a way to decorate altars. Since then, the art has been taught professionally and passed down through generations. *Ikebana* translates to "living flowers," and though practitioners strive to create aesthetically pleasing arrangements, beauty is not the technique's only purpose. We talked with Mitchell about her relationship to *ikebana*, how it connects her to nature, and why the process reminds her to live in the moment. **—J.P.**

HOW DID YOU GET STARTED IN *IKEBANA*? I was born in Japan—in Tokyo—and grew up there. My mother was busy, so my grandmother took care of me and gave me an old-fashioned girl's education, including teaching me *ikebana*. My mother would make flower arrangements every time we had a guest over or a function, and then she would say, 'You can have these leftover flowers.' My responsibility was arranging flowers for the toilet window. I would have the flowers all fresh, and her friends would come over and say, 'You did a good job.' That encouraged me to keep going. I was probably about 5 or 6.

WHERE DID YOU LEARN *IKEBANA*? After I reached high school, I had professional teachers. I have certificates in *ikenobo* and *sogetsu* (two schools of *ikebana*). *Sogetsu* started in 1927, and *ikenobo* has a history of 650 years. Today, many people think you learn how to make an arrangement with step one, step two, and so on, and you get a certificate. That's not the way of learning Japanese things like *ikebana*. Process is the most important. There is no end. My *ikenobo* headmaster is around 90, and he always says, 'I am a student of *ikebana*.'

AND NOW YOU TEACH. HOW DID YOU GET YOUR START? My husband and I moved here in 1970. I became involved in the Garden Club and joined Ikebana International. They have chapters all over, but St. Louis' is the third one founded, after Washington, D.C.'s, and Rome, Italy's. Our motto is "Friendship through flowers." We do social functions and exhibitions. I teach classes twice a month. We use seasonal flowers, branches, stones, and rock to decorate. For the arrangements, as in Japanese culture, we respect the uneven number because uneven numbers are never ending. We also have some ideas, especially in *ikenobo* school, that depend on yin and yang—positive and negative.

HOW SHOULD ONE DISPLAY *IKEBANA* CREATIONS? Today, the arrangement should be at eye level [when you are] standing between 2 and 3 feet away. It's very important, the way you look at an arrangement. Many times today in Japanese houses, they have a dining table and prefer to have the arrangement as a centerpiece. Well, a centerpiece has to be enjoyed all the way around. That kind of arrangement was quite new, because it used to be only the front and sides—three sides. A traditional arrangement is still three sides and placed in an alcove, against a wall.

WHAT MAKES *IKEBANA* SPECIAL? *Ikebana* is different from other art forms. It only lasts as long as the flower lasts. People often say, 'Ever since I started *ikebana*, I learned how to enjoy nature in many ways'—not just in the season.

Photography by Kevin A. Roberts

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SHOP TALK

BY CARA DOWNS

Open for Business

A new crop of stores to delight St. Louisans

BLOOMIN' BUCKETS

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When sisters Sydney Rogers and Alyssa French bought the floral design shop Bloomin' Buckets in 2020, they did so with the intention of growing their marketing efforts and building their brand through social media. The plan worked, and the shop outgrew its quaint Rock Hill location within two years. So the women set out to find a new home. They didn't need to look far: An auto body repair shop across the street sat vacant, so they bought and renovated it. In December, the sisters moved buckets of flowers and greens into the space. "We love the warehouse feel, with the garage doors and big windows," says Rogers. To her, it's perfect for what they do: design bright floral arrangements, mostly for weddings and parties but also for individuals seeking single bouquets. The new location also provides enough square footage for a retail section. Rogers is eager for the first spring in the shop and the flowers that the season brings with it.

EIGHT5 OUTDOORS

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Jillian Eads, owner of Eight5 Outdoors, is a teacher turned horticulturist. When COVID-19 bulldozed the educational landscape, Eads went from a part-time job at Garden Heights Nursery to a full-time career in plants. "I started Eight5 Outdoors in 2020 because I love working outside with my hands," she says. Eads calls the shop a boutique landscaping company: "We found our niche doing the smaller landscaping things that large landscape companies don't do." She and her team design landscapes and install plants for residential and commercial clients, manage outdoor patio design, and carry out minor landscape maintenance, such as pruning. They can even be hired to water houseplants while you're on vacation. Those who hire Eads to create planters can expect an assortment of annuals. "We like to incorporate pollinator-friendly annuals, along with herbs, for an interactive planter," she says.

PROJECT 2

project2shop.com | @project2shop

Sisters Ann Meyer and Chris Conley share a passion for retail and dressing women to feel their best. This enthusiasm inspired them to open clothing and home boutique Project 2 late last year. The name is a nod to their second act: Meyer and Conley are the former co-owners of Never Enough, the Webster Groves boutique, which they sold in 2019. Their new store occupies the 1,200-square-foot space on Manchester in Rock Hill that was vacated by Bloomin' Buckets (see story at left). The cheerful décor reflects the merchandise—the sisters sell items that they describe as "classic modern." This includes everything from on-trend denim to that special-occasion blazer. The store also stocks home décor items. The duo, having just returned at press time from the Dallas market, are looking forward to introducing their spring arrivals: colorful garments, great jewelry, bright glassware, and some new-to-St. Louis dress labels.

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Butterfly Effect

Father and daughter take inspiration from antique endpapers to create decorative objects for home and office.

BY NICHOLAS PHILLIPS

SENSORY DELIGHTS p.26 / BIRDS AND THE BEES p.28 / HEIRLOOM QUALITY p.30

Photography by Carmen Troesser

FOCAL POINT

ONE NIGHT SEVERAL YEARS AGO, Vernon Wiering, a binder of antique books, was lying in bed at his home in Grand Rapids, Michigan, trying to sleep. His thoughts flitted between two of his great loves: design and paper. As he drifted, a word surfaced in his mind: *papillon* (pronounced *pah-pee-YOHN*). Wiering was born in the Netherlands and speaks some Dutch, but this, he knew, was a French word. The next morning, he called his daughter, Madeleine Wiering, who had studied the Gallic tongue. He asked for the translation. "Butterfly," she told him.

This felt significant to Vernon. By that time, he'd begun to collect and digitally scan the endpapers of old books—that is, the decorative sheets that attach the front and back covers to a book's body of pages. Days earlier, in fact, he had admired one particular endpaper and, on close inspection, noticed that its design included tiny butterflies. "I knew it had to be the name of the business," he reflects.

That business was (and is) Papillon Press. It specializes in using antique endpaper designs as the basis for brand-new decorative prints, stationery, greeting cards, notebooks, linens, and other products, all made with block printing. At first, Papillon operated only in Grand Rapids, after Vernon persuaded Madeleine, a trained graphic designer, to join forces with him at his home studio there. But when Madeleine's husband, a native St. Louisan, found a job here, the couple moved to Missouri in 2020 and Madeleine opened a second Papillon location, just south of I-44 on South Jefferson.

A retail shop occupies the front of the space. On a recent afternoon, paper wares, high-quality fountain pens, and leather goods are on display. Toward the back of the space is the studio area, where Madeleine keeps her 1922 letterpress. She uses it to print things smaller than 10 by 15 inches; for bigger things, she and her dad use a cylinder press.

She shows me a thick printing block made of cherrywood. To prepare it for the press, she selected one of the scanned designs in her dad's digital archive, printed that on projector paper, and then put the paper on the wood to guide her as she used a chisel to carve it by hand. (The carving took 40 hours, she adds.) This block was unusual for Papillon, she says, for two reasons: First, it came not from endpaper but from a book cover; and second, the book itself was a Japanese tome on the history of Buddhism; the Wierings just loved the design. "We often choose European designs, because they're more common," Madeleine says, "and because we're of European descent, so we kind of want to stay in our lane."

Business-wise, though, Papillon has only expanded over the past few years. The Wierings now offer wedding invitations, pitching their versions as more tactile and enduring. "I tell people," Madeleine says, 'If you give people trash, they'll throw it away; if you give people art, they'll keep it.'" In addition, Papillon plans to focus less on local pop-ups and more on the big art shows. Whenever possible, father and daughter attend those together. "People like to meet us both," Madeleine says, explaining her role: "I'm the more admin-driven brain of the two of us. I do the online stuff, and I run the store." But she does confess to having dreams—for example, about designs she's working on. Sometimes the dreams inspire designs. "In that sense, at least," she concludes, "the apple doesn't fall far!"

Photography by Carmen Troesser

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A Garden of Sensory Delights

Fireflies, woodpeckers, owls, and more descend on a native landscape that's cultivated to welcome the unexpected.

KAREN SPREITLER LOVES the architecture of her midcentury modern home, built in 1963. She refers to it as simple—but that might not be the word others would choose to describe the acre and a half of land surrounding the house, which straddles the border between Olivette and Creve Coeur.

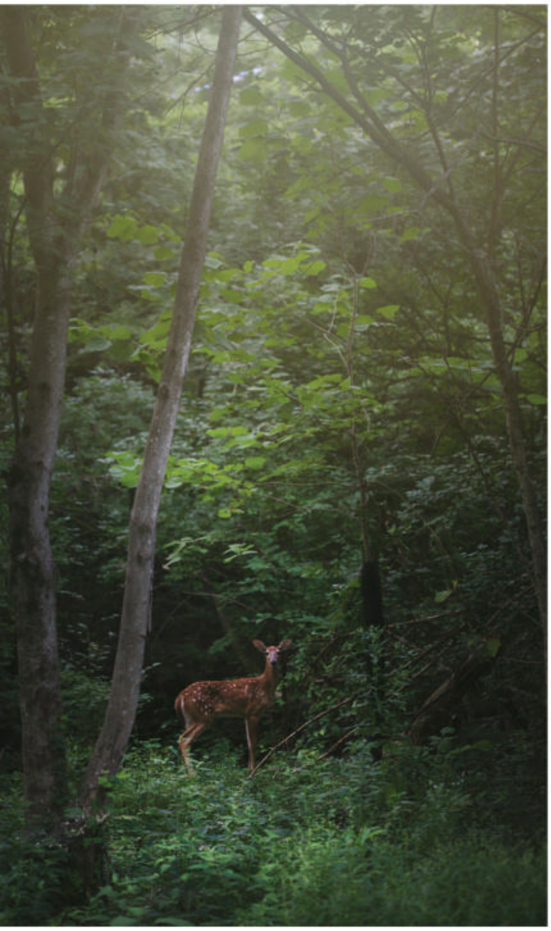
In 2018, when Karen, a retired horticulturist, bought the property with her husband, Mark, she immediately took note of the abundant bush honeysuckle, an invasive species. Since then, she has cleared away the offending shrubs and, in their place, planted more than 45 native species that preserve the property's privacy. The native plants, along with Karen's refusal to mow, have created a haven for pollinators and woodland creatures alike.

The honeysuckle wasn't the only challenge Karen faced in transforming the landscape. An area by the creek that borders the property had begun to erode, so she planted two large sycamore trees whose roots would spread, anchoring and preserving the soil. In the front of the house, rainwater drained in two areas near the driveway, rushing toward neighbors' property and causing muddy washouts. In one spot, Karen installed a series of catch drains and planted the area heavily with bioretention plants that love to soak up water, including Joe Pye weed and *Carex* sedges. Because the area is shaded, she planted dwarf crested iris. In another spot, she deployed a series of weirs–essentially, bowls that catch fast-moving water and slow the flow.

The driveway wasn't all hassle, though; it was also the recipient of a sweet-smelling gift from neighboring Mary Institute and Saint Louis Country Day School. The school is host to a prairie restoration project, and Karen suspects that seeds from coneflowers there blew up onto her property and sowed themselves along her driveway. "In July or August, when the coneflowers are in full bloom, they will start to fall over," she says. "When we drive along the driveway, it knocks the flowers and releases this sweet vanilla fragrance."

Another sensory delight comes courtesy of a geometric-paver patio, designed

Photography by Carmen Troesser



by Quiet Village Landscaping. Karen has just had a small rain garden and fountain installed on that side of the home, so soon she'll be able to listen to the sound of trickling water as she sits outside and enjoys a cup of coffee. "This space is an area where I grow herbs, and it's a place just for me," she says. "It's a quiet little patio area."

Other spots are meant for socializing. On the upper lot, Karen hosts an Easter egg hunt for family. During the pandemic, she brought out long tables and a firepit for a socially distanced Thanksgiving. The pool is the ultimate summer hangout spot, and the property features a hill that drops toward the creek and a firepit. The Spreitlers have stopped mowing the hill and have planted Indian grass, blue lobelia, black-eyed Susans, purple coneflower, and milkweed for the butterflies, creating their own private meadow. "We noticed over the past few years that by not mowing that area in the summertime, we have all these fireflies," Karen says. "We'll be up on our deck in the evening, watching them.

"I just love what actually comes to the property because we don't cut down a dead tree. The woodpeckers come in, they'll make their home, and then the owls come. Being a lazy gardener is definitely the way to go."

BY CHRISTINE JACKSON

The Birds and the Bees

What to know about starting your own backyard coops and hives

Ruling the Roost

HOW TO GET STARTED: Webster Groves-resident Jenny Bristow joined multiple backyard chicken Facebook groups—St. Louis Urban Chickens, for example, is 1,100 members strong—to see examples of hen houses and run setups. Melia Reeves-Long, who keeps a coop at her home in Brentwood, did plenty of research before gathering her flock. "Talking to people helped get us started," she says.

WHAT YOU NEED: Dave Zahn of The Easy Chicken recommends investing in a well-built coop that provides chickens with plenty of space to roam, an area for running, and a feeder and water container. To avoid making multiple trips during the winter months to ensure water isn't frozen, Zahn uses a heated dog bowl and leaves it outside the run to prevent moisture inside the coop.

THE BENEFITS: Eggs, of course. But hens provide a bevy of other emotional and educational benefits. "Keeping chickens is a great way to teach children to take responsibility," says Bristow. Reeves-Long likens her flock to therapy. "It's bonding time for me and my husband," she says. "It's fun to watch them peck and explore…There's an emotional benefit to having them."

THE DIFFICULTIES: Getting to know the animals can mean devastation when disease or predators strike. "You learn to love them, and they are part of your family." says Cathy Spahn, who cares for a coop in Kirkwood.

GOOD CANDIDATE: "Think of raising chickens as a long game, not a short-term financial win to avoid the cost of eggs," says Bristow. A good owner, says Zahn, is anyone who's able to do the physical work, is willing to put in the effort, and knows that, as with any other pet or animal, you need to be responsible in caring for them or hire the right people to help you.

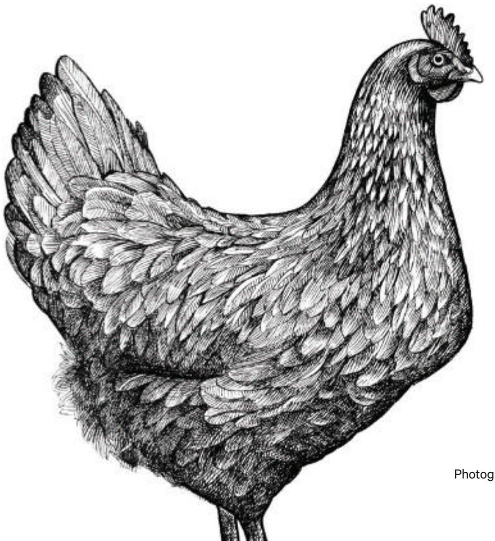
The Buzz on Bees

HOW TO GET STARTED: Jane Sueme is the co-founder of Saint Louis Beekeepers, and the owner of beekeeping supply store Isabee's. She says the best way to get started is to check out someone else's hive. "We suggest getting someone to commit to mentoring you for the first year or two," says Sueme. Jeremy Idleman, founder of Bee Found, agrees. "People are curious about beekeeping, but through these conversations, a community is built. Sometimes, in those communities, new beekeepers are developed, and those beekeepers help each other."

WHAT YOU NEED: According to Wildwood beekeeper Scott Allred, a beginner needs a wooden hive for each colony of bees, as well as a bee suit, bee gloves, a smoker, and a hive tool used to pry apart boxes and remove frames. "We usually recommend that a new beekeeper get two hives to start," he says. "This allows them to compare them to each other and also share resources." The upfront cost for the bees and hives, says Allred, is around $1,200.

THE BENEFITS: Beyond honey, bees provide beeswax, bee pollen, and bee venom. There are also emotional benefits. "Being in the presence of bees is calming," says Allred. "Not only the gentle hum of the bees coming and going, but the smell of ripening honey that emanates from a hive is intoxicating."

GOOD CANDIDATE: "There are people who want to increase the number of bees in the environment, people who are interested in the pollination of their gardens, people who are interested in the harvest of honey," says Allred. Sueme says there are about 1,500 active beekeepers in the metro area. Saint Louis Beekeepers hosts meetings at Powder Valley Conservation Nature Center where newcomers can find mentorship and guidance.



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BY VERONICA THEODORO

Heirloom Quality

Martin Goebel's new line of furniture is built for future generations.

THE ST. LOUIS-BASED craftsman Martin Goebel is launching a new line of furniture that he describes as "elegantly simple but highly functional."

The Kindred Heirloom collection, which debuts at High Point Furniture Market this month, will feature more than 25 pieces, including chairs, tables, bed frames, credenzas, nightstands, and more. Customization will be available but options are limited, making the process less "terrifying" for clients, he says. Furniture will be made from either white oak or walnut and accented with brass, steel, or glass. "The products are really about enhancing the lives of the people that are using them," says Goebel.

The new collection will be made in St. Louis at Goebel's North Riverfront studio, using the same methodology and designers at Goebel & Co. Furniture but for a different purpose. "For the past 12 years, we've been utilizing digital design, automated manufacturing, but in very small injections within our process," says Goebel. "Now, in the case of starting this company, it's 100 percent manufactured in our facility in St. Louis; but it's being built for volume," he says.

The line will be available through the company's e-commerce website beginning in this month. Lead times are between 6 and 8 weeks, which makes it appealing to both homeowners and the interior design community. Goebel says that the price points will be on par with those at Restoration Hardware: Dining tables and beds will fall somewhere in the $2,800 to $4,000 range. Chairs will be priced under $1,000. Coffee tables will cost between $1,500 and $2,500. "The line we want to put out there is for people who just need furniture," he says. "This is not an avant-garde statement on design."

Goebel built his name and reputation designing bespoke furniture for clients such as Nike and Phillipe Starck Hotels. He'll continue to produce pieces that are tailored to his clientele under the Goebel & Co. Furniture brand, although at a lesser volume. The paired-back Kindred Heirloom is the culmination of a career-long objective.

"Over the course of time, we got wrapped up in crazy commissions and custom furniture," says Goebel, "but the thought process for us was always: We were young guys—in relationships, having children—and we wanted to make furniture that pertained to us."

Photography courtesy of Kindred Heirloom

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World of Gucci

Plaza Frontenac has welcomed the label's newest store—and with it, more global luxury and style to Missouri.

BY CARA DOWNS

PUBLIC SPACES p.36 / OASIS OF CALM p.38 / OLDIES BUT GOODIES p.40

Photography courtesy of Matthew Gilson for Gucci

GUCCI HAS A NEW STORE at Plaza Frontenac — and it's not just a one-off. This particular boutique, which opened this past February, is part of an emergent strategy among luxury retailers who are looking to the U.S. market, and to Midwestern states in particular, to grow their portfolios.

"Many luxury CEOs have been quoted in annual reports or board disclosures saying that their growth in coming years will be centered in the U.S.—and not necessarily on the coasts," says Kirsten Lee, executive vice president of leasing for Brookfield Properties, the company that owns Plaza Frontenac. She points to new Gucci stores in St. Louis, Cincinnati, and San Antonio as evidence of the brand's growth throughout the country. "This middle section of the country is really finding its voice in terms of luxury demand," she says.

The 5,400-square-foot boutique carries men's and women's shoes, handbags, luggage, small leather goods, jewelry, watches, eyewear, and a selection of Gucci home décor. The store also sells the label's iconic Blondie and Ophidia handbags, as well as the GG monogram and web stripe. In addition, the Cosmogonie collection, introduced in Puglia, Italy, in May 2022, is also stocked at the store.

Shoppers can expect quintessential Gucci luxury in the store's interior design. The wood floors are custom-painted in a geometric pattern, featuring marble polychrome inlay that creates a three-dimensional effect. Vintage-inspired display units contrast against soft fabrics, while varnished pink-and-iron wall finishes complement colorful velvet upholstery. Sumptuous chairs and vintage rugs are layered for a textural look.

The union of Gucci and Plaza Frontenac is not by chance. "It's our job to serve both our customers and our clients," says Lee. "Plaza Frontenac has a successful Louis Vuitton and Omega [store], as well as a new Golden Goose. We're working with other national luxury brands for the center. Gucci was a natural fit."

In St. Louis and around the world, the demand for luxury goods remains high in the wake of the pandemic. "The luxury consumer is continuing to spend," says Lee. "They are highly engaged, highly loyal, and remain committed to luxury brands." In 2018, Brookfield Properties owned 11 centers considered to be luxury properties; today they own 21. "We are effectively doubling our luxury business."

Drawing a global brand to town is a big deal and St. Louisans should be proud, says Lee. "Plaza Frontenac is the hub of luxury in Missouri. People are traveling from far and wide to shop there." **—C.D.**

Photography courtesy of Matthew Gilson for Gucci

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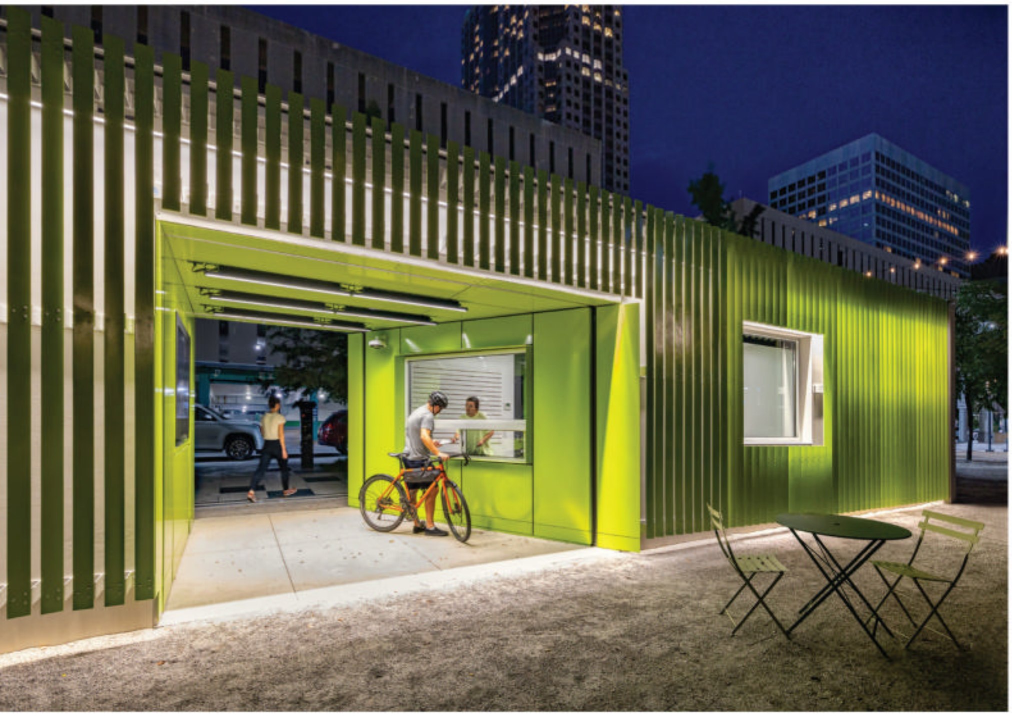
BY MIKE MILLER



Public Spaces

The award-winning Visitor Services Center at Kiener Plaza encourages movement and engagement by passersby.

AFTER THE 2017 renovation of Kiener Plaza turned the sterile, institutional park into a lively, colorful playscape, any structure built on the quadrangle's 1.9-acre footprint would have to match its new vibe. A ho-hum public services building designed not to be noticed would actually stand out alongside the park's winding contours, verdant accents, and natural stone pavers. The new Kiener Plaza needed something different.

A visitor center for the plaza was one of the final additions of the CityArchRiver project, a $380 million undertaking by Great Rivers Greenway and the Gateway Arch Park Foundation to renovate the Gateway Arch grounds and better connect downtown to the Mississippi Riverfront. It was up to Amy Gilbertson, a principal at local architecture firm Trivers, to design the building and determine exactly what "different" meant.

"We had to come up with something that would fit within the design that had already been set in place," Gilbertson says. "It had to be something complementary that would not disrupt the good things that were already happening there."

The resulting Kiener Plaza Visitor Services Center, which has earned Gilbertson and Trivers a 2022 American Institute of Architects Design Award, captures the energy of the park with its neon green façade and vertical fins while demonstrating that contemporary civic infrastructure can be both functional and beautiful.

Situated on Kiener Plaza's northern boundary, along Chestnut, the 600-square-foot visitor center allows the park to fulfill a few needs. It includes storage space for landscaping equipment, along with chairs and tables. There is a post for on-site security, as well as an informational kiosk and retail.

"That's why we pulled the building apart and created a breezeway," Gilbertson says. "We wanted to make sure we were allowing movement around the building and through the building while also providing cover for that one-on-one point of interaction with someone who might be inside."

The idea to encourage movement was baked into nearly every inch of the visitor center. Even the green fins attached to the south side of the building coax passersby to soak up views from various vantage points. Because the fins are oriented at different angles, the façade produces an ombré effect that changes as you walk east to west. Meanwhile, the north, west, and east walls were intentionally left clean; the plan is to commission local artists to give them some flair. The idea came to Gilbertson after a visit to the Wynwood Walls public art installation in Miami, but she wouldn't have suggested it if she didn't think it wasn't also a great fit for St. Louis.

"We want to make sure that we are implementing the things that are best for the space and the people that use that space," says Ryan McClure, executive director of Gateway Arch Park Foundation. "Kiener Plaza is the living room of downtown St. Louis, and that's why it was part of the CityArchRiver project. When you're going to add an element like this, you want to do it right."

From the Trivers offices across the street, Gilbertson and her colleagues watched as construction continued, culminating in the center's opening last year. Gilbertson has enjoyed seeing guests use the building as a backdrop for events—and photos, too. That's proof for Gilbertson that the design was indeed done right.

"A lot of credit goes to our clients," she says. "They understood that it shouldn't have been just a block building. It was an opportunity to do something more. By thinking about it in a creative way, I think it has a much greater impact."

Photography by Sam Fentress

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Oasis of Calm

In her backyard garden, a Ladue homeowner finds peace, quiet, and loads of fresh vegetables.

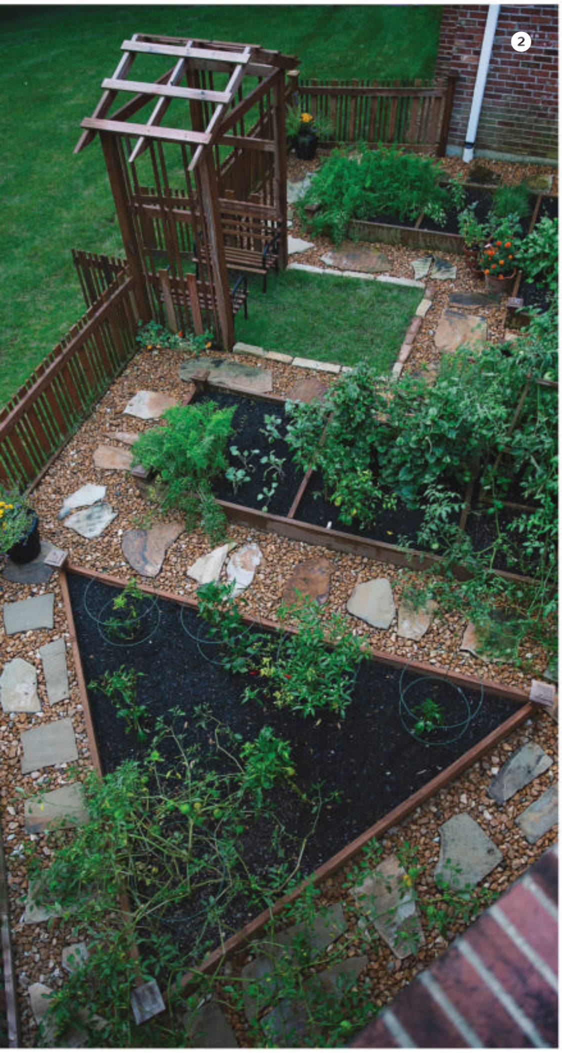
LAST YEAR, WHEN LaVanna Wrobley of Ladue was running as a Republican candidate for state representative in Missouri's 99th District, she'd shake hands with voters by day, then retreat to the quiet of her garden at night. She'd snip lettuce, pluck a tomato, assemble a big salad for dinner. She never found time during the campaign to do things she normally does, such as dehydrate herbs or freeze sugar snap peas. But when possible, she'd slip away to what she calls her "oasis of calm."

Wrobley grew up in Ohio. Her parents kept a large home garden there. Since moving to St. Louis, she's always had one of her own, even while raising her two children and growing Madyon, her consulting business. A few years ago, Wrobley sketched a new garden layout on graph paper, then hired a freelance carpenter to bring her ideas for arbors, a fence, and benches to life. She completed the master gardener program at the Missouri Botanical Garden, adding some intellectual heft to what she calls her "intuitive" plant-management style.

Her bid for public office didn't succeed, but the garden endures—and this year, Wrobley hopes to expand by growing squash and purple cauliflower. She also plans to rise early, as she always does, and take a cup of coffee out to the garden bench. "I know people say this all the time," she says "but all of your senses are on fire. You can hear the birds, and the flutter of the butterflies. You can smell the tomatoes on the vine, the marigolds in the pots. So when you sit there, you are really in the moment."

Photography by Carmen Troesser

BY NICHOLAS PHILLIPS



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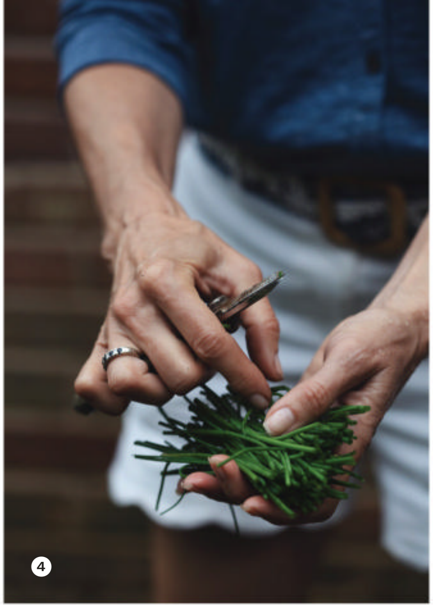

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CLOCKWISE FROM TOP LEFT:
1. Wrobley loves how her carpenter created a picket fence with slats of two distinct sizes. As for the arbor, she says, a robin built a nest up there last year. **2.** The pavers and pebbles were sourced from the Meramec River. Wrobley's carpenter built the fence and arbor. He also made the benches by putting fresh wood on old iron frames he found in his barn. **3.** This salad has beets, carrots, basil, and one of the five types of lettuce Wrobley grows. "I just really appreciate the natural intensity of fresh food," she says. "I don't believe you need to do too much with it." **4.** Wrobley likes to scatter chives atop roasted veggies with a balsamic drizzle or on packets of fish and lemon. **5.** Wrobley holds a handful of arugula, grown in a wooden garden box her son gave her years ago on Mother's Day. Behind her is a pot of bay. The tall plant is tomato. **6.** The garden's bounty, ready for slicing and dicing **7.** St. Valery, Purple Dragon, and Cosmic Purple carrots **8.** Wrobley lets her shishito peppers turn red and accumulate spice. "Roast them with some sea salt on top," she says, "and they're gone in a minute."

BY VERONICA THEODORO

Oldies but Goodies

Josh and Randi Benedick open a new vendor mall on Route 66.

FOUR MONTHS AGO, Randi and Josh Benedick reopened the General Grant Antique Mall, rebranding it Get Your Picks on 66 in honor of its location on the historic national byway. The 13,000-square-foot mall features 99 antique and vintage vendors and 89 booth vendors. Twenty-one of those vendors date back to the former General Grant. "I got a hold of four or five of the [former vendors] and they spread the word," says Randi.

In its new life, the Benedicks upgraded the mall's offerings to feel like an old-fashioned general store. "I just love to see what comes in," says Josh. "I kind of got thrown into this thinking it was going to be a hobby for my wife...And it ended up being a family business." The mall is known for its eclectic collection of vintage and antique wares, from steampunk design and midcentury modern furniture, to vintage records, toys, food, and soap products. Randi's goal, she says, was to acquire the business and update it. "The stuff that sells the quickest is the rare stuff that walks in the door. If it's unique and rare and different, it's going to leave as fast as it came in," she says.

At the woodshop booth, DIYers looking to make progress on home projects can find specialty wood that's not available through mainstream retail. The mall also sells Wise Owl Paint and General Finishes products to refurbish old cabinets or chairs. The under-30 set continues to discover the joy of decorating with vintage. "They want more unique things, rather than running to Hobby Lobby or IKEA," says Randi.

The response to the mall has been overwhelmingly positive, and the couple continues to expand their offerings. Earlier this year, they introduced a series of store events, including an adoption day for pets, a customer appreciation day, and a vintage day celebration in June, complete with a car show.

Photography by Kevin A. Roberts

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Good Vibes

A STYLISH NEW POOL HOUSE MAKES MEMORIES FOR A LIFETIME.

WRITTEN BY
VERONICA THEODORO

PHOTOGRAPHY BY
ALISE O'BRIEN

During her visit to a property in Ladue two years ago, the architect Ann Wimsatt took it all in: the surrounding dense woods, a lovely tree-lined creek, that wraparound porch with—in her words—a South Pacific vibe. Set on a steep hill, the rambling 1930s shingle-style house unfolds across a terrace. "It's a powerful landscape, isn't it?" says Wimsatt, the owner of Cite Studio, during an interview from her home in San Francisco earlier this year.

Back in 2021, when she met Dawn and Mark Sturmon at their house for the first time, the family of four was undergoing a shift in priorities. Mark had recently sold his family business and taken an early retirement. Dawn, a self-described social butterfly, had grown into a happy homebody. COVID had helped stall a busy life of fundraisers, gallery events, and restaurant openings, but this transition was something more. Watching their two young boys grow into teenagers had made Dawn realize the quick passage of time–and how much she craved more togetherness at home. A new backyard pool house, she mused, could be a place to gather, as well as a guest house for family members who live elsewhere and planned to visit. "We envisioned a getaway in our own backyard," she recalls.

A mutual friend introduced the Sturmons to Wimsatt, who in turn recommended Joe Bennett of Bennett Construction. The goal of the project was to emphasize the shingle-style look of the main house but in a modern way—one that reflected Dawn's love of the Eastern seaboard and Wimsatt's interest in the work of the architect Charles Gwathmey, with whom she studied in 1980. "I absolutely love his 1967 house in Amagansett," she says of the tall, simple box with geometric features. Mark and Dawn, whom Wimsatt describes as modern people with a contemporary sensibility, were hooked on the aesthetic. Built with charcoal gray shingles, white trim, and a bronze-colored steel roof, the home features an oculus inspired by the

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work of artist James Turrell and Wimsatt's love of the Pantheon in Rome, which she's visited and sketched dozens of times. "I absolutely love that oculus—the way the sun moves inside the architecture," she says of the Sturmon pool house.

But it was another architectural feature—a covered bridge connecting the main house's porch with the second floor of the pool house—that really got the project started. Bennett, a devoted craftsman with experience in structural engineering, signed on to the project right away when he saw the plans. From Wimsatt's point of view, a bridge would help ease the challenge of traversing the hilly landscape from the front of the house to a beautiful cove in the backyard. Today, the bridge provides the owners with an unexpected bonus room. "I didn't know what to expect of that space," says Dawn. "I didn't realize it was going to be a room. I didn't realize it was going to be a sun-splashed, plant-filled, sky-high-ceiling room. It's like the cherry on top." She filled it with vintage finds, artwork by Jennifer Ament, and a church bench that has been in the family through two houses and painted three different colors. An arched entryway opens to a large living area with a wall of windows

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that deliver meditative views of the pool. A thicket of greenery shields the house from neighboring homes.

It's impossible to miss the early-'70s pit-style sofa in the middle of the room. The original yellow fabric is like new, says Dawn—"no stains, no tears." She remembers the moment she spotted the Adrian Pearsall piece on MoModerne's Instagram feed and frantically texted Wimsatt to ask whether the measurements would suit the space. "Yellow is such a lovely, happy color, and that sumptuous curve—I snatched it up months before we even started construction," says Dawn. In both the main house and the pool house, Dawn has prioritized sourcing décor and furniture from local shops, counting on her trusted, talented designer friends Jacob Laws and Brian Leenig, formerly of Future Ancestor, for advice. "I really loved the idea of vintage so that there was some depth, some feeling," she recalls. "With such a new space, you don't want to have all brand-new shiny stuff."

First thing in the morning, winter or summer, Mark likes to swim laps. He's also a big fan of the aspen-wood sauna, custom-built by Bennett. Often, says Dawn, he'll take his laptop and work from his 10-foot, custom walnut desk in the living room. "How cool is it that he shifted gears in life and now he has a great space to work?" she says. (Mark serves on local boards and continues to be involved at his former company.) The boys, on the other hand, prefer to spend their time downstairs, where elegant walnut wood floors carried through from the main house give way to the home's original brick floor set in a herringbone pattern. A ping pong table by RS Barcelona provides recreation for the kids and their friends. Sixteen-year-old Ben Sturmon uses the table to stage video shoots for the products he sells on Shopify. Remove the net, and the table converts into a buffet or dining table. Fold open the four-pane, sliding pocket door and–voilà!–it's an alfresco party, with a full-service kitchen at the ready.

"Ann made my dreams come true," says Dawn. "Joe was a dream to work with." By all accounts, the new pool house dispenses moments of bliss to everyone in the family. "All four of us couldn't be happier. And, yes, everything's stressful when you do work like this, but it was so worth it."

Exterior photo courtesy of **Cite Studio Architects / Jarred Gastreich**

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ESCAPE TO THE

WRITTEN BY
AMY BURGER

PHOTOGRAPHY BY
ALISE O'BRIEN

DESIGNER JULIE ABNER

BACKYARD

COLLABORATES WITH LONGTIME CLIENTS TO CREATE A COLORFUL POOL HOUSE RETREAT.

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FOR MANY, THE role of the home as a source of refuge and comfort was brought into sharp relief during the early months of the pandemic. Julie Abner of Julie Abner Interiors grabbed hold of that philosophy in a stunning new pool and guest house design for some of her favorite clients.

Abner's relationship with the family of five dates back more than a decade, when the homeowners hired her to source furniture and window treatments for their previous house. In 2016, when those same clients decided to move to a house in Ladue, they engaged Abner's firm once more.

"We've touched nearly every room of the main house to make it theirs," says the designer. "It's been a great collaborative process."

The addition of a pool was part of the third phase of a lengthy outdoor remodel that also involved grading the property, laying down grass seed, replacing a large koi pond with a patio and firepit, and, eventually, constructing a 2,300-square-foot pool house.

In 2019, when the other projects had been completed, the owner began designing the pool house with the help of architect Joe Page of Srote & Co. and builder JR Mayer of Prestige Custom Homes. The space includes a covered outdoor living and dining area, an outdoor kitchen, an open concept indoor living room/kitchen, a guest bath off the pool area, a guest suite, and a laundry room.

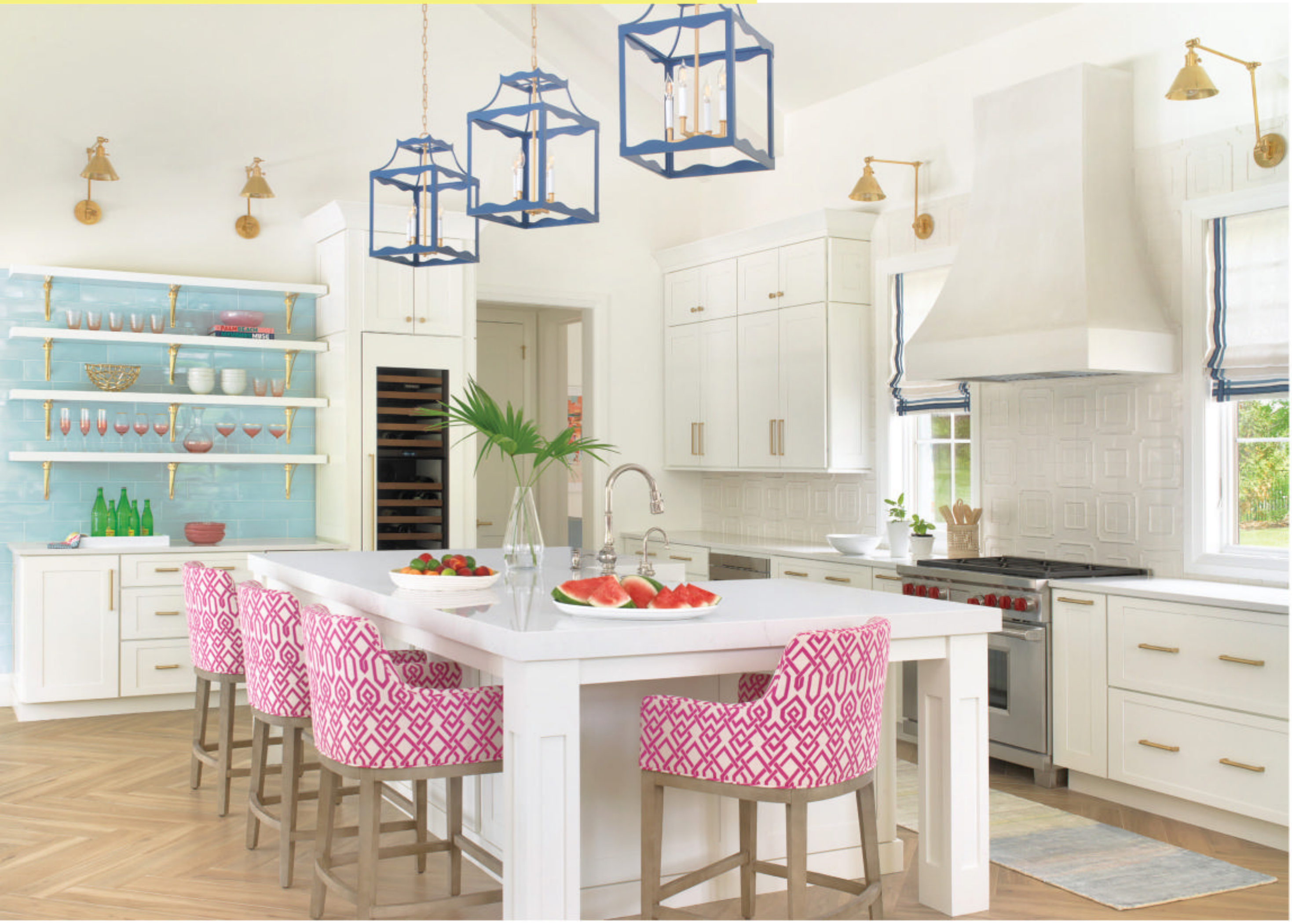
With the initial drawings ready, Abner drafted the interior elevations and teamed up with Beck Allen Cabinetry to finalize the cabinet layouts and create plans for the furniture and lighting.

"I have a big family, many of whom are out of town," says one of the homeowners, who loves

to entertain all year round. To accommodate them, she has purchased a large outdoor dining table from Made Goods. It seats 10 and it's paired with Palecek dining chairs in a custom Thibaut seat fabric. A comfortable guest suite beckons family to come and stay awhile.

Designing the pool house from the foundation up gave the owners the opportunity to realize their vision, one that incorporates pattern and color and generates a playful vibe that's comfortable for children and adults alike. A stylish wine bar, with shelves mounted on brass brackets, is set against a pale blue tile backsplash by Walker Zanger. The kitchen's hood vent, finished in plaster, gains additional visual interest thanks to the surrounding tile backsplash, also by Walker Zanger, in a raised square pattern. "I love using interesting materials with texture," says Abner. "Everywhere you look, there's something beautiful."

A pair of showstopping woven-backed swivel chairs from McGuire Furniture and a



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third Walker Zanger tile—this one in the guest bathroom—are two of the owners' favorite design elements. The "bow on top of the present," as one puts it, are the accessories, which Abner selected and styled.

Yet, as stunning as the interiors are, the outdoor living area is where the family spends most of its time. Comfortable sectional seating, built-in heaters, a fireplace, and an outdoor TV provide a cozy hangout spot well into the fall season.

"I'd never watched so many Cardinals games until we had this space," says one of the owners, who insisted on a large outdoor island for buffet-style serving and multiple refrigerator drawers to keep cold drinks handy. "We love how easy it is to entertain."

For Abner, the finished spaces speak to her long and fruitful collaborative relationship with the family. "It's great for my client to have her dream of a retreat—without ever having to leave the house."

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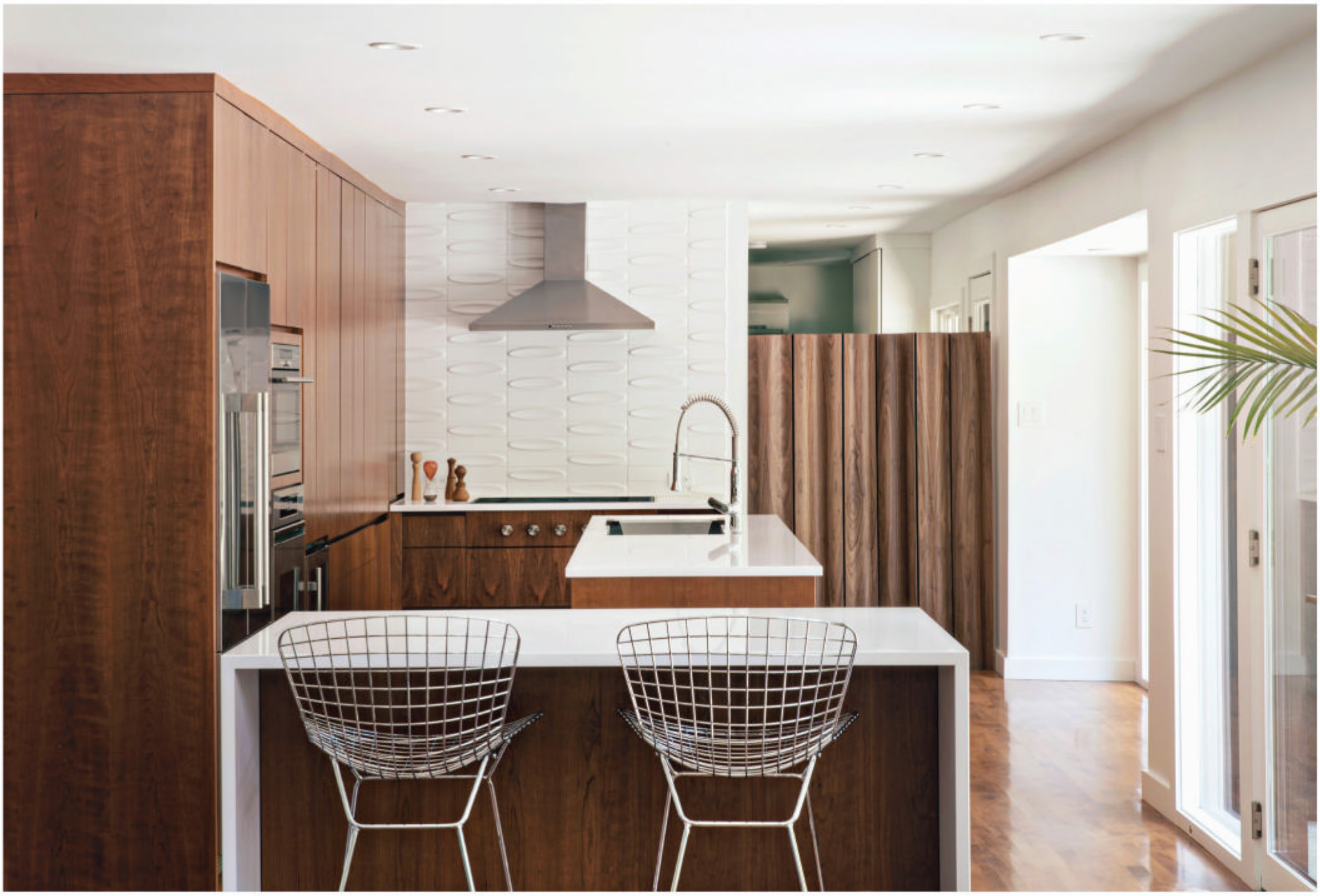


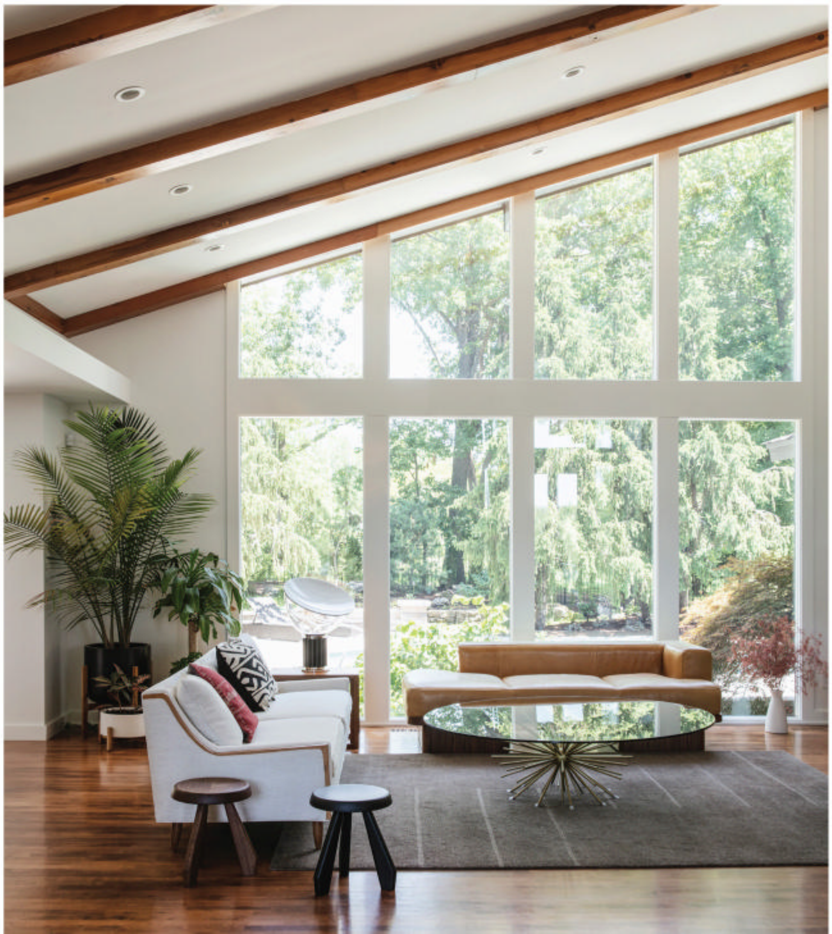
BOWER LEET DESIGN

MODERN INTERIOR DESIGN

This 1970s home had suffered through several renovations that ignored its style and bones. With an eye toward accentuating the basic structure, Bower Leet designers added more glass and removed walls for better flow and light. The new fireplace became a focal point on the two-story wall—accentuating the height of the space—and casework wrapped together a balcony, television, and display shelving to frame the fireplace.

MODERN KITCHEN

In the kitchen, the appliances are organized in a clean line, allowing the designer to accommodate the homeowners' request for a view from the kitchen island to the backyard. Opening the existing small kitchen to the living room and installing floor-to-ceiling windows into the alcove opposite the island provided more space and light. The wall behind the cooktop and hood, clad in a three-dimensional tile, is the focal point; it coordinates well with the rich wood cabinetry, white counters, and stainless steel appliances and faucet.



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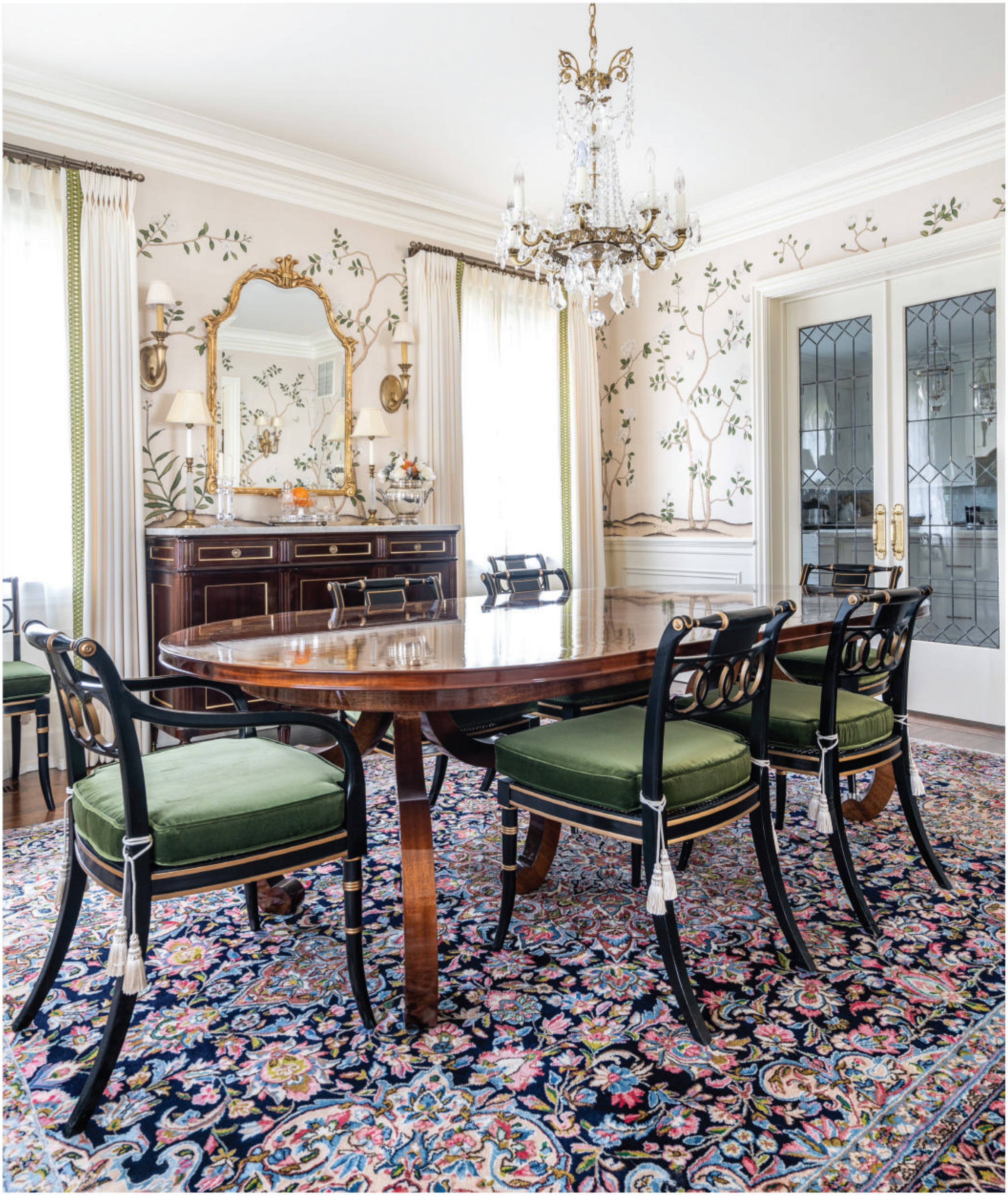

PHOTOGRAPHY BY COREY HOGREFE

C&M INTERIORS / VICTORIA PANTANELLA DESIGN

This historic St. Louis home is designed with classical elements, and the dining room reflects the homeowners' elegant taste. Hand-painted de Gournay wallpaper enlivens the walls, and rich wood, as seen in the mix of antique furnishings, adds warmth throughout the space. The room's striking palette—green, black, gold, and pink—shows up in the luxurious carpets, fabrics, and trims.

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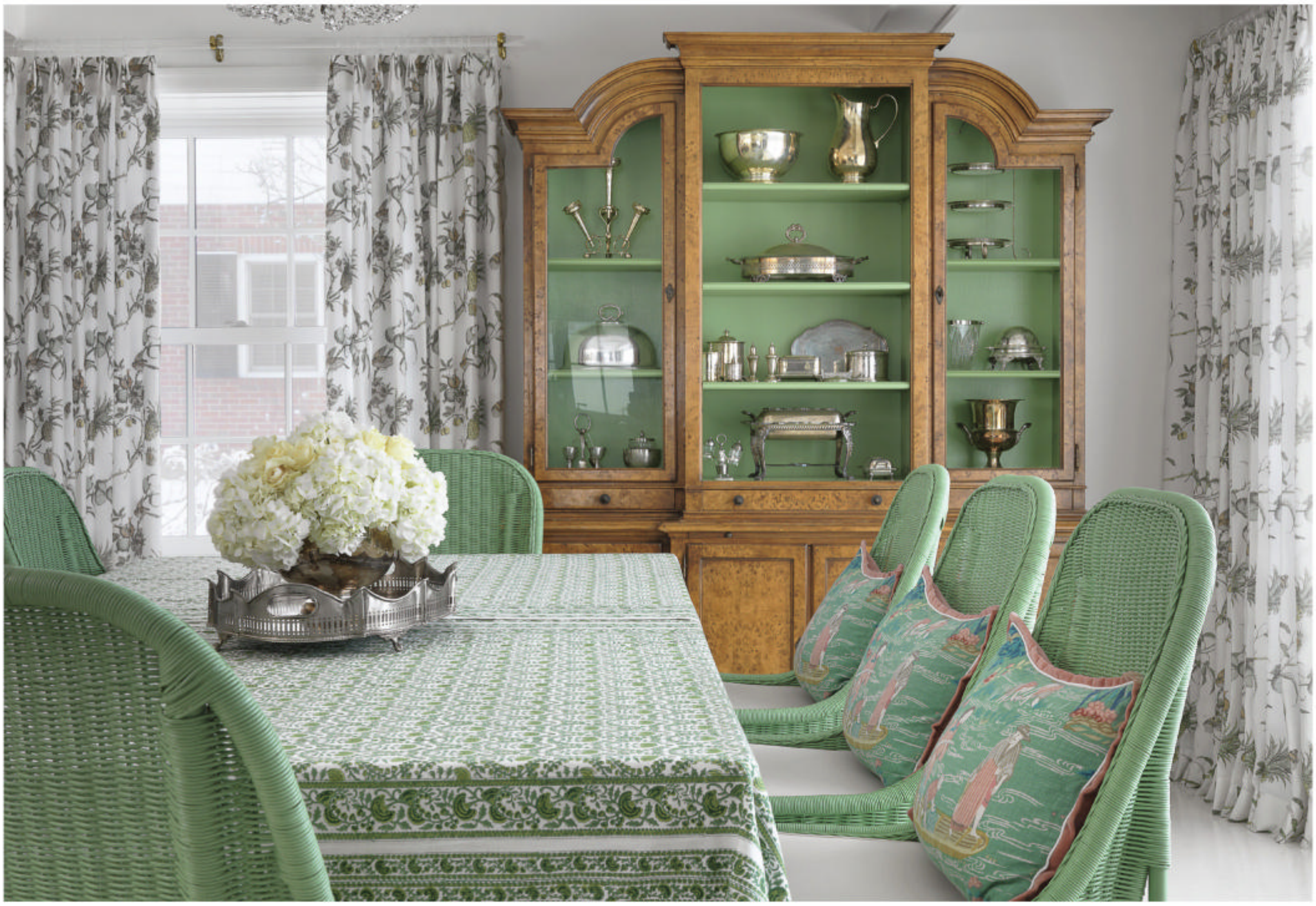


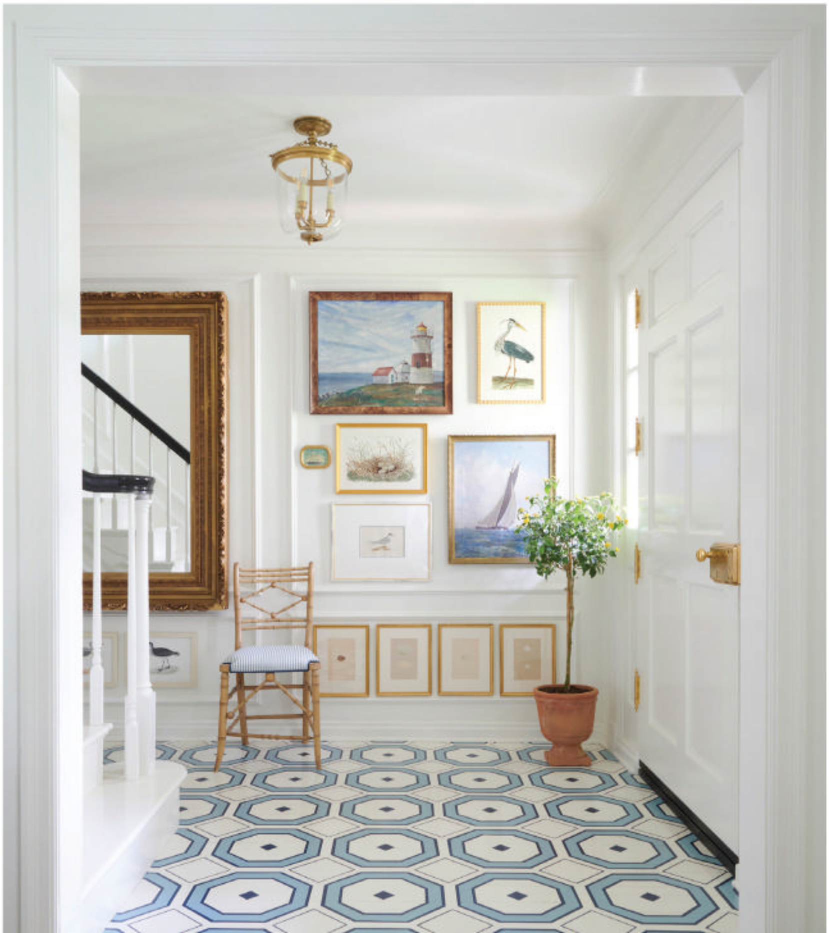
AMY STUDEBAKER DESIGN

TRADITIONAL INTERIOR DESIGN

The owner/designer wanted a classic look for her home but also one that invited creativity into the picture. Working with a traditional palette of blue and white for the upholstered furnishings, she added a twist to the living room design by introducing a custom cocktail table—lacquered in a soft green and paired with a blue velvet sofa—as the room's centerpiece. In the dining room, a vintage wood hutch gets a refresh with green-painted shelves and backdrop, and beams across the ceiling finish the look. The dressing room, with its pink-and-green wallpaper, salmon silk window panels, and elegant upholstered sofa, is an inviting place to lounge.

FOYER

This original foyer felt dark and closed off, and the chair rail cut the space in half, making the room appear even smaller. The brick floor didn't feel right for the space, either. The designer elected to paint the room white and add wall molding for added sophistication.



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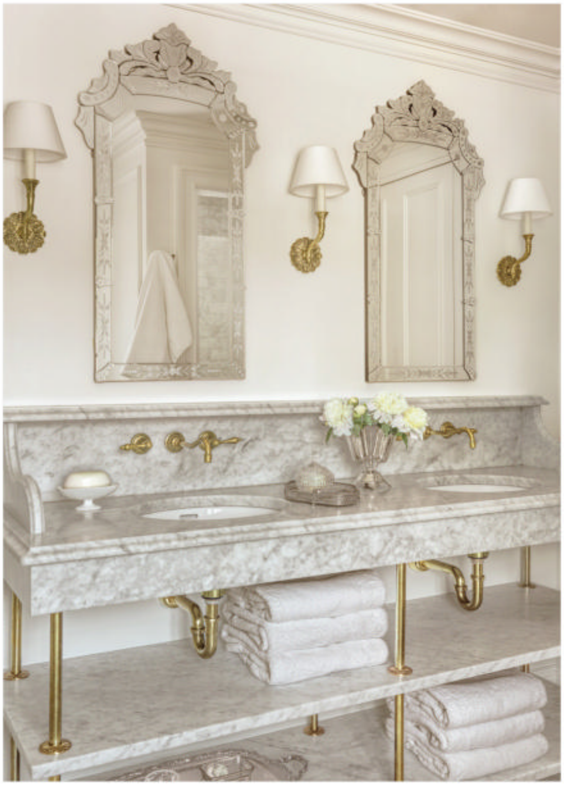
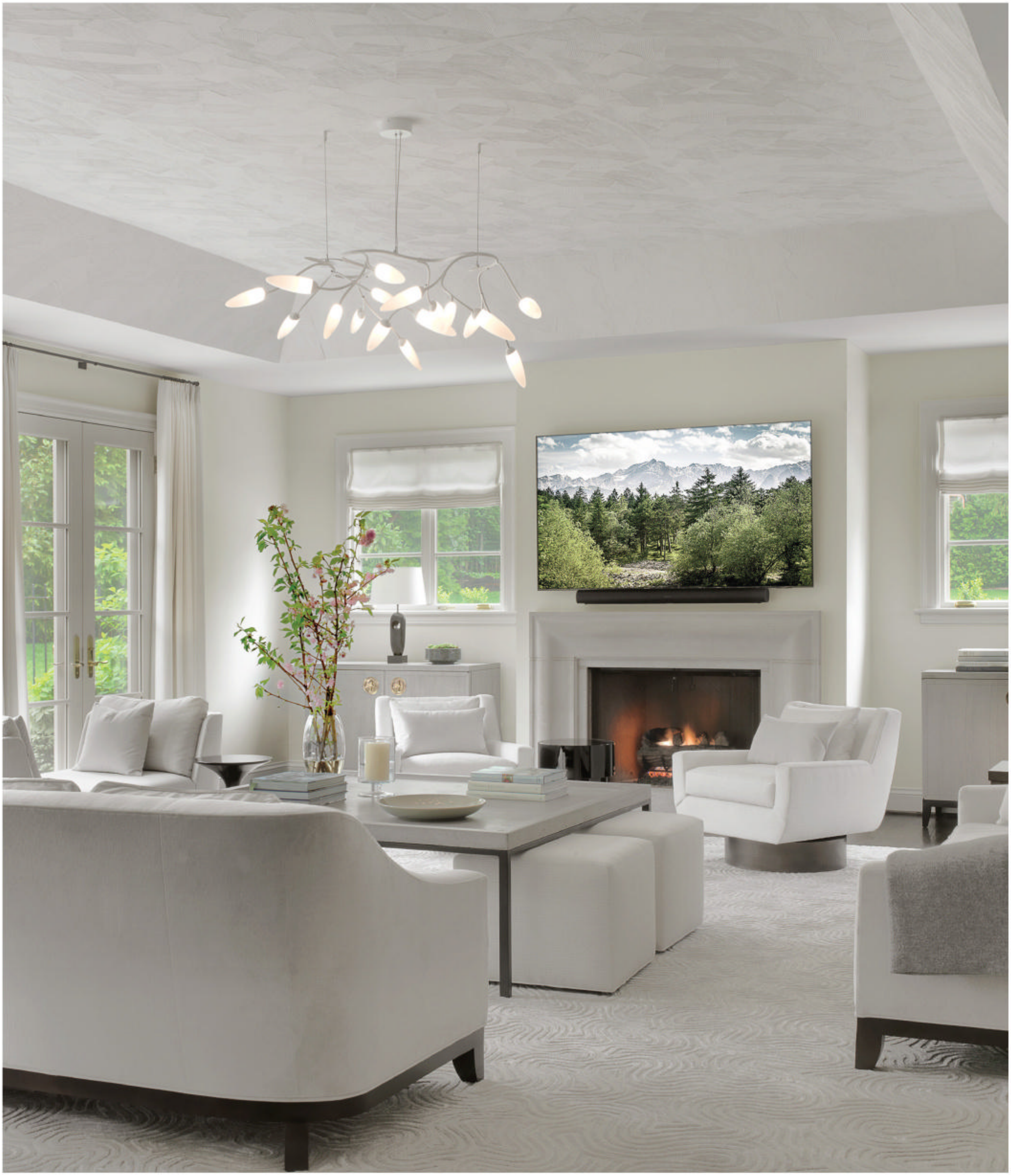


She also chose to have the floors sanded and stained, but the result felt flat and uninspiring. Determined to further brighten the space, Studebaker had the floor painted white and hired a local decorative painter to map out a geometric design. Vintage and antique artwork was reframed and positioned between moldings to impart the look of a gallery. The vintage bamboo chairs were reupholstered in a blue-and-white ticking stripe that nods to the floor.

REMODEL
The remodel included reconfiguring the main level of the designer's own 1950s Colonial by moving the dining room to the back of the house, transforming its former location into an office, and creating more space for her son and his friends to play in. Studebaker wanted to maximize the potential of the home's exterior. To do so, she had the original balcony removed. In its place, she designed a new balcony with large columns and an elegant rail.

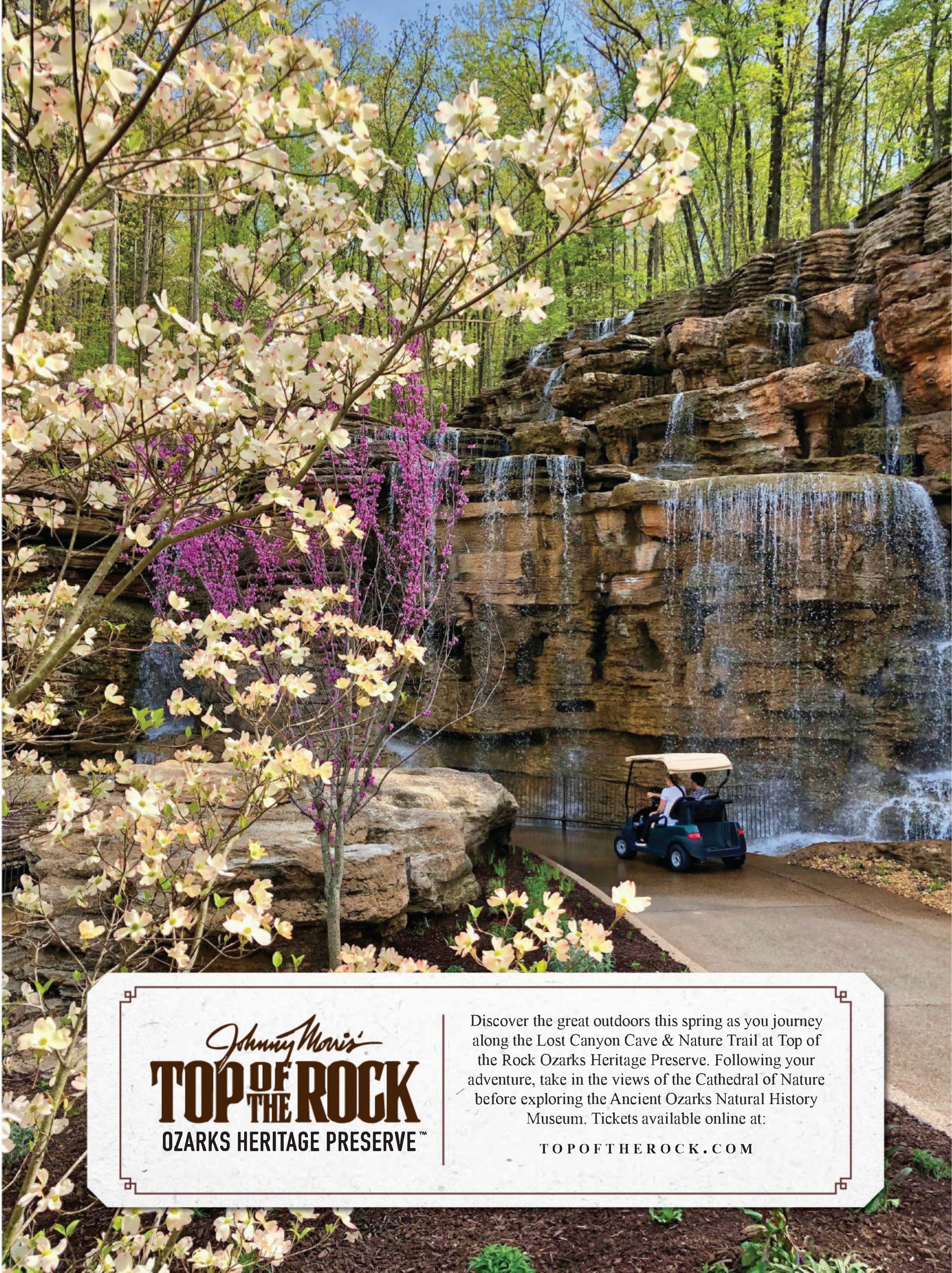
TRADITIONAL BATH
This primary bathroom was enlarged to hold a steam shower, standalone tub, and unique brass-and-Carrara marble double-sink vanity that Studebaker herself designed. Reconfiguring the vanity and removing an unnecessary window yielded space in which to install wall storage. The marble and white tub, walls, and linen draperies contribute to the room's timeless design.



PHOTOGRAPHY BY ALISE O'BRIEN

KELLY JOHNSON DESIGN

The designer's challenge was to transform the room into a sophisticated space that would be suitable for everyday gatherings. The monochrome palette establishes a tranquil ambiance; textural contrasts in the wallpaper, velvet pillows, linen drapes, and silk-and-wool rug provide warmth and depth. For practical purposes, performance fabrics were used throughout. The television is visible from every seat in the room. An elegant daybed and a small round table for board games add to the room's functionality.



Johnny Morris'

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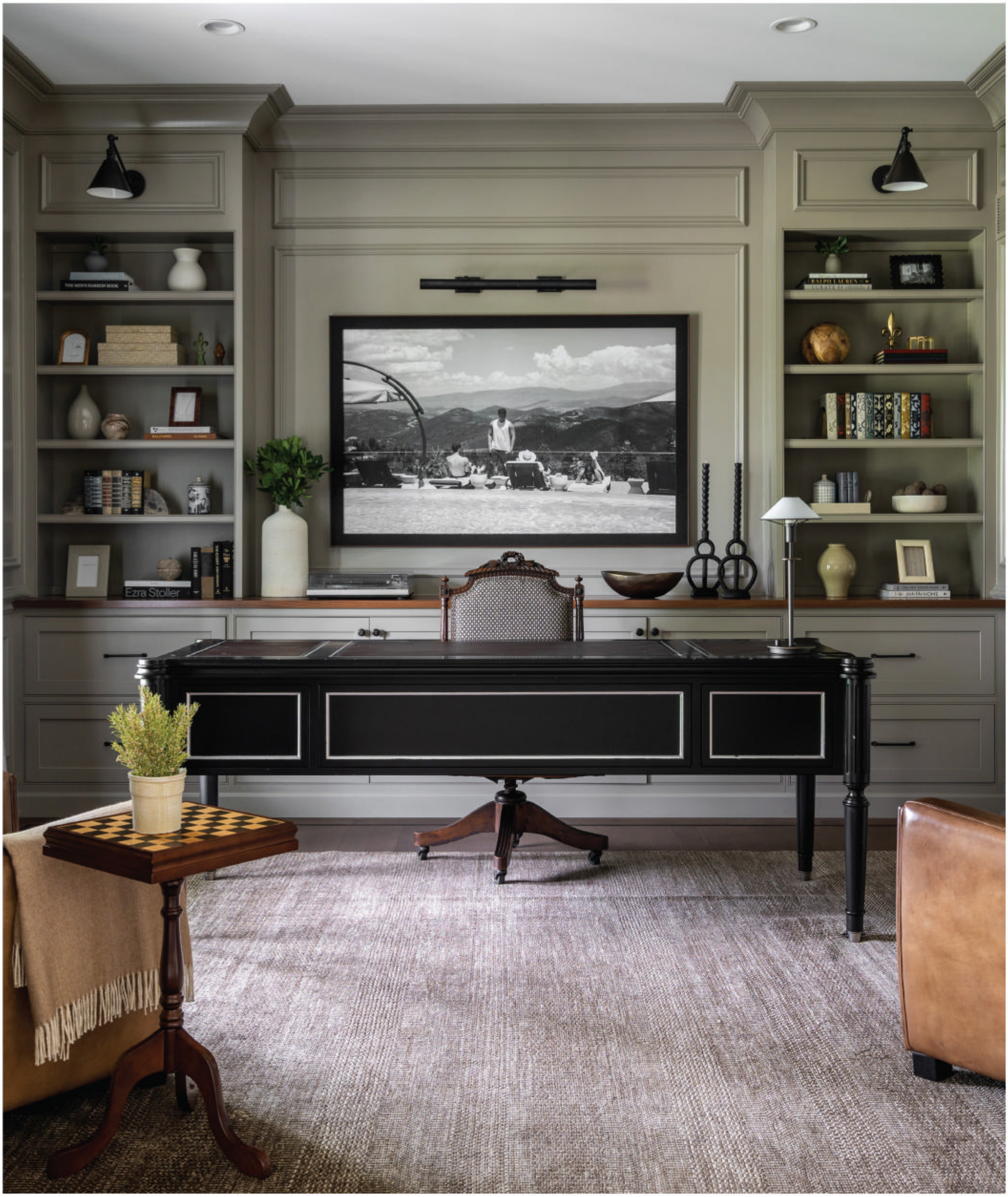

PHOTOGRAPHY BY COREY HOGREFE

C&M INTERIORS

Pocket doors, traditional millwork, and elegant wainscoting have been added throughout the newly constructed home, including this office. The designers selected iron finishes that accent neutral shades in the wall color, furniture, and carpet. The bespoke desk was made in St. Louis, and the desk chair is a vintage find re-covered in a handsome Holland & Sherry fabric.

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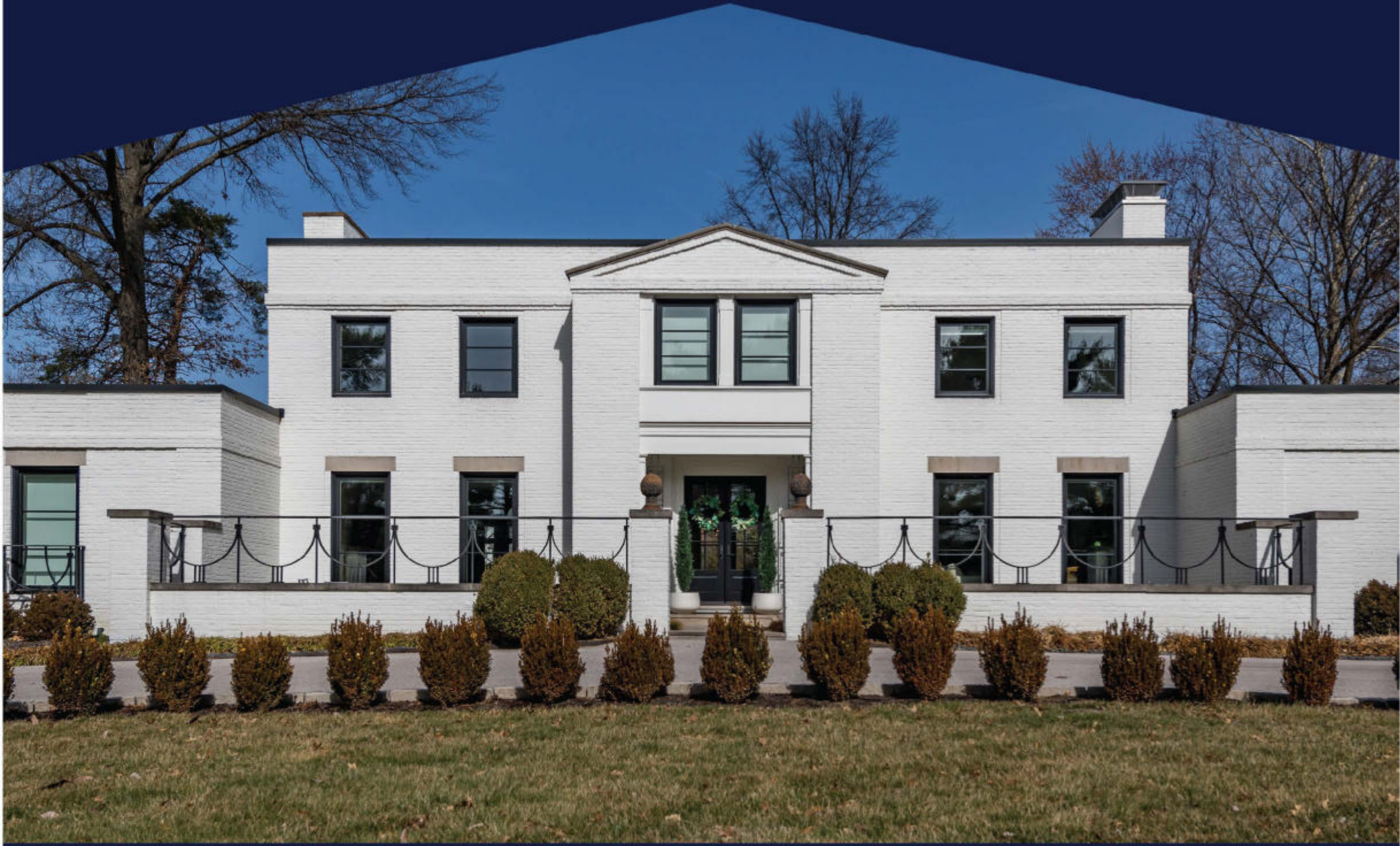

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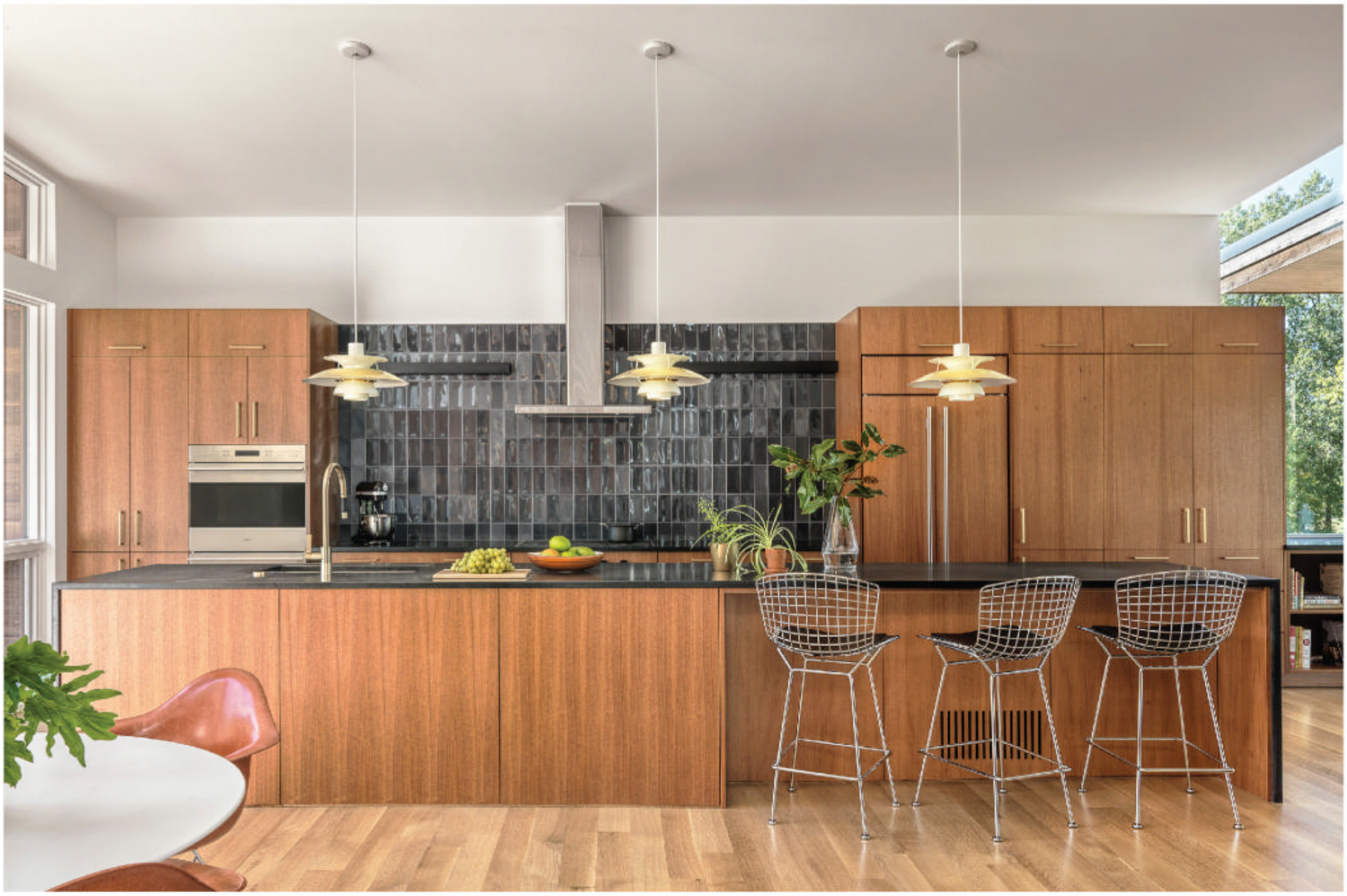
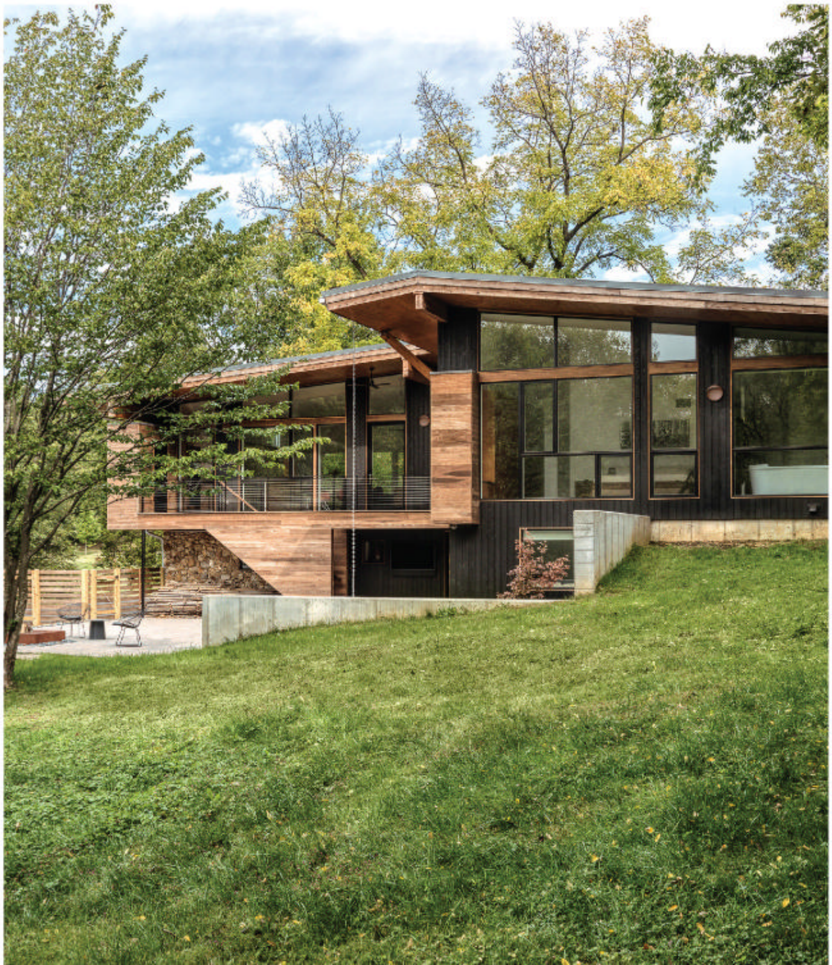
HOUSE OF THE YEAR / MODERN KITCHEN (GREATER THAN 300 SQUARE FEET)





PHOTOGRAPHY BY ALISE O'BRIEN

STUDIO LARK

HOUSE OF THE YEAR

This home sits on property adjacent to a park. Though the owners were prepared to demolish and build anew, the 1970s ranch had many assets, including its position on a sloping site, a veneer of locally sourced stone, and salvaged Douglas fir beams. Choosing to maintain the stone foundation and build around it, the designers prioritized picturesque views while retaining the core that connects a separate living area at grade and a main-floor dwelling space above it. Shou sugi ban—charred wood, a Japanese finish—and thermally treated poplar wrap the exterior.

MODERN KITCHEN

This kitchen was designed for owners who love to cook and entertain, hence the 16-foot-long mahogany-and-black granite island that takes center stage. White oak floors flow through the kitchen. Custom cabinetry, high-contrast black tile, and brass lighting and hardware contrast with the white walls. Midcentury modern furniture—including Eames chairs and Bertoia stools—provides style and function.

Johnny Morris'

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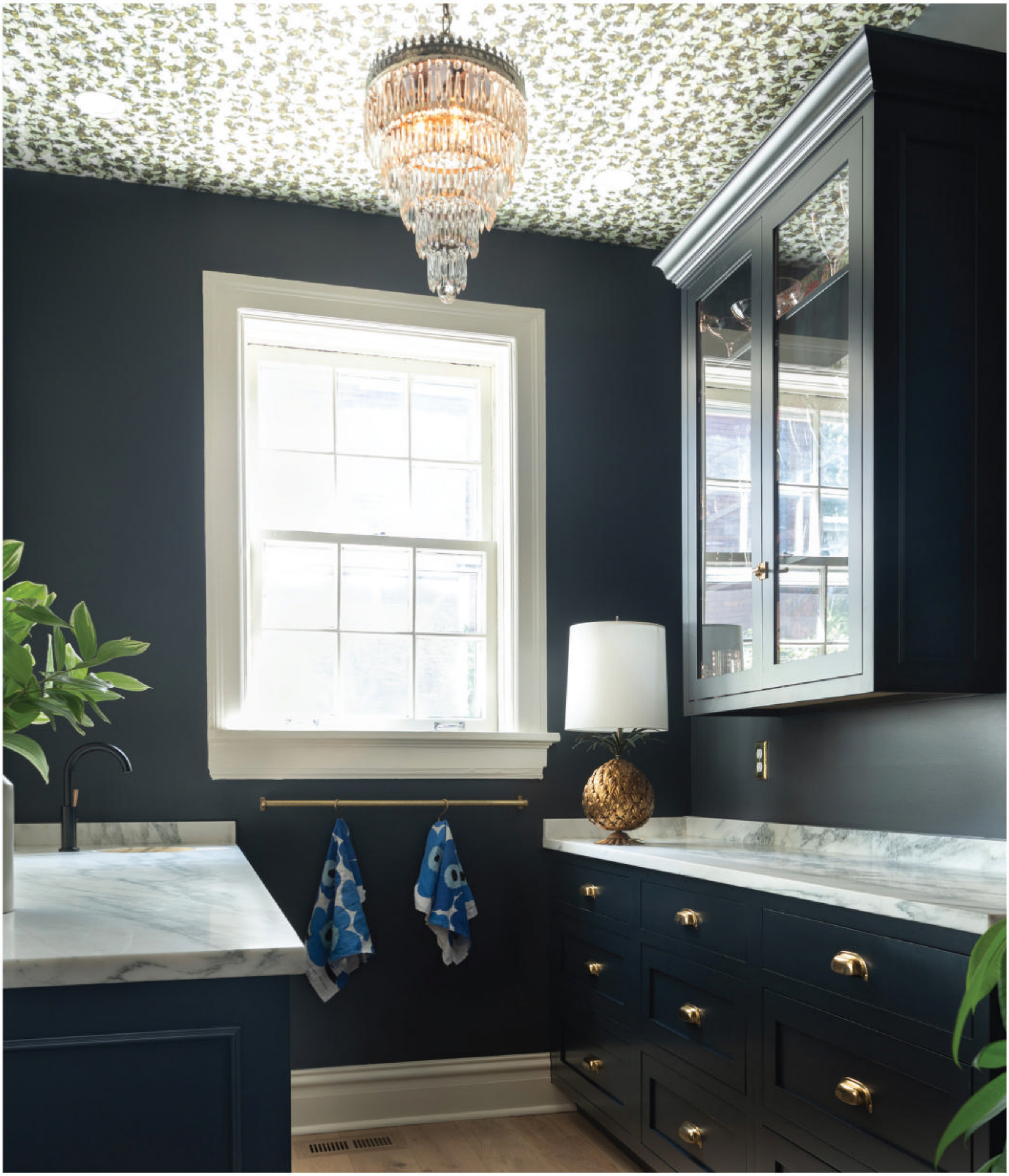
SPECIALTY ROOM



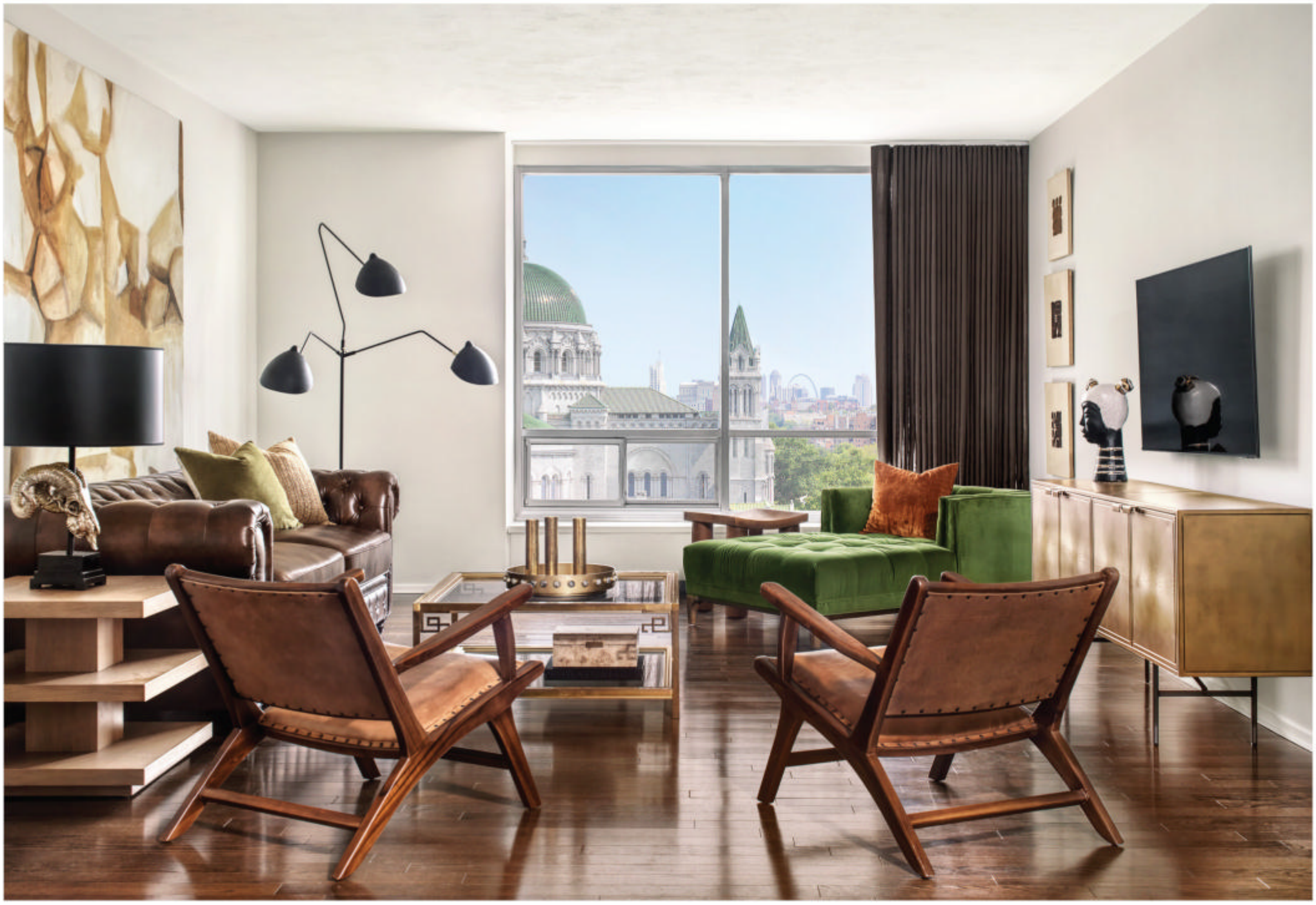
PHOTOGRAPHY BY LISA MITCHELL

DEB VUAGNIAUX

KARR BICK KITCHEN AND BATH

The designer wanted the butler's pantry to complement the adjacent kitchen but also make a statement of its own. She achieved that goal with striking blue cabinetry, paint-matched surrounding walls, and wallpapered ceiling. A second dramatic wallpaper frames the wall of a pass-through used for serving drinks and snacks, adding panache and elegance to the space.

BOWER
LEET
DESIGN



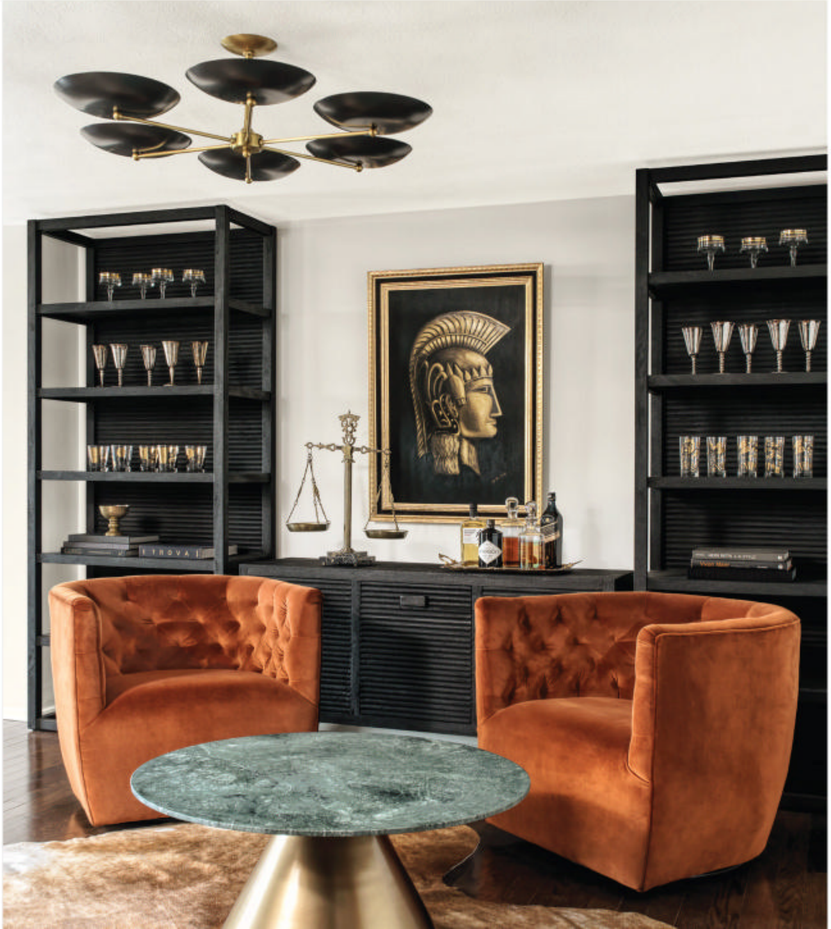
JESSIE D. MILLER INTERIOR DESIGN

APARTMENT LIVING

The designer Jessie D. Miller was driven by the client's lifestyle to design an alluring cocktail lounge in place of a traditional dining area that would likely see little use. To further reflect the apartment owner's interests, Miller sourced furniture and accessories from local vintage and antique shops. Minimalist window treatments frame rather than distract from the stunning view.

USE OF COLOR

Color played a minimal but important role in the design. Miller wanted to maintain a sleek, moody vibe. To do so, she balanced black and gold with oranges and greens in the main living space. The main bedroom is bathed in a rich, dark chocolate.



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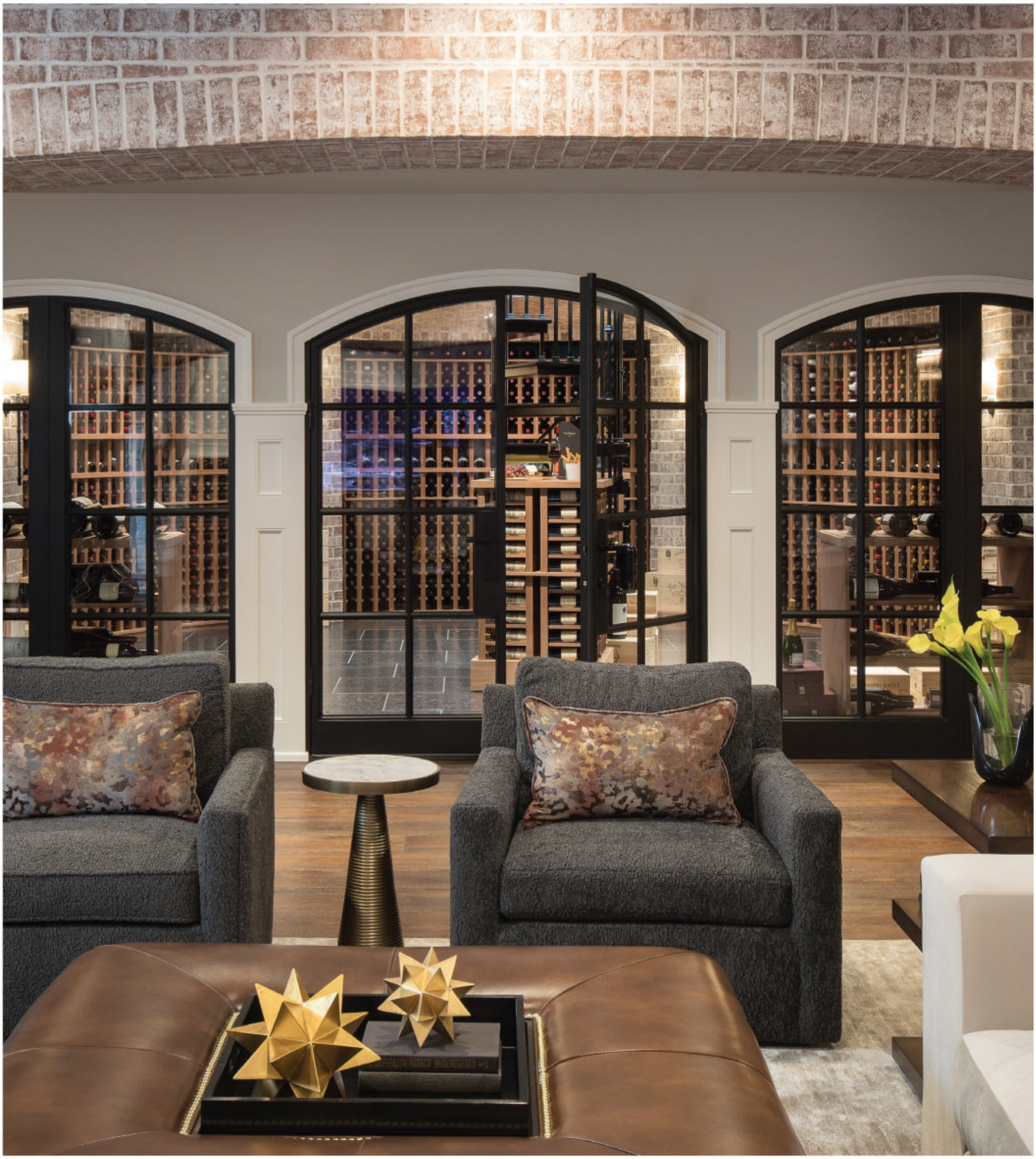

PHOTOGRAPHY BY MEGAN LORENZ

FORNEY + ARCHITECTURE / TAMSIN DESIGN GROUP

This lower level has it all: a wine room, concession area, theater and game room, family lounge, and lodge. The wine room boasts a barrel ceiling with intricate stonework, a spiral staircase, and a glass ceiling with views to the first floor. A large sectional grounds the family lounge, outfitted with custom brass-and-leather booths, and a concession area that holds soda, popcorn, and hot dog machine. Family movie nights are held in the theater room, boasting theater seats, a backlit oval tray ceiling, and wall upholstery that conceals the sound system. The "lodge," with a custom cigar humidor, is defined by classic oak woodwork. Paneled beams and soffits add interest and utility, hiding the room's complex steel structure and mechanical systems.

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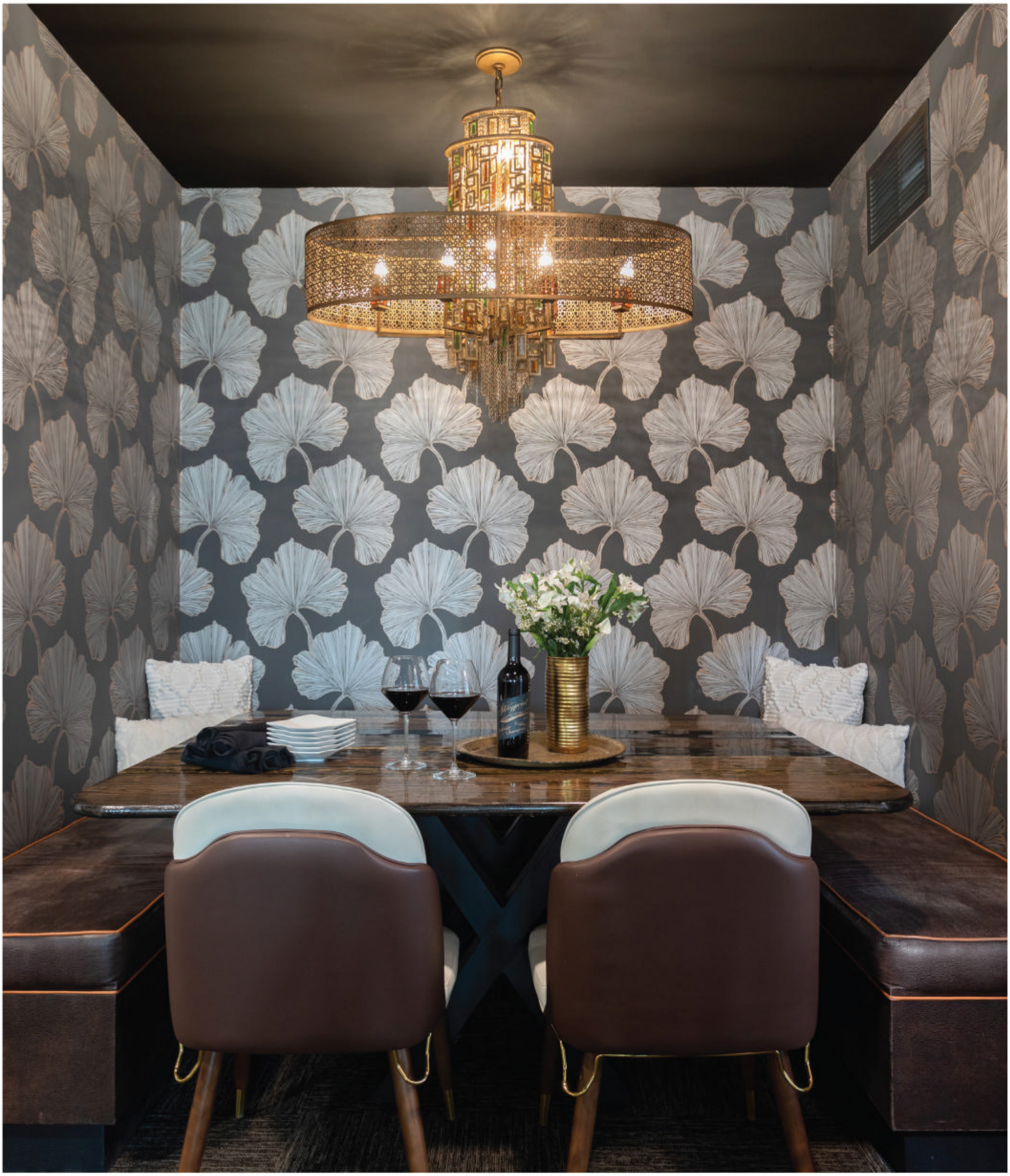
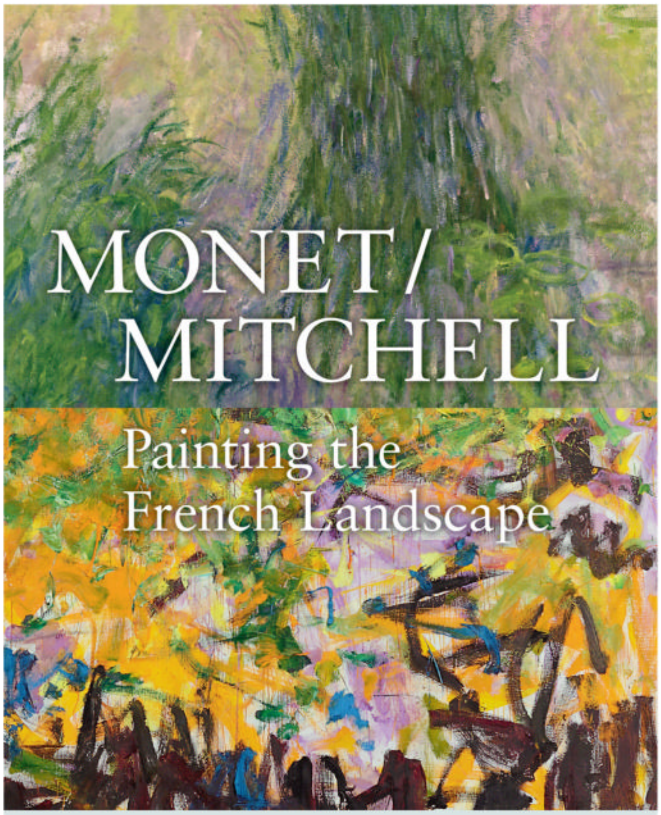


PHOTOGRAPHY BY LISA MITCHELL

KARR BICK KITCHEN AND BATH

This cozy corner is one of the most special areas in a local restaurant, and a reservation at this table nook is highly coveted. Thoughtful selections—from the tile to the wallpaper—make it a standout. But the team's biggest challenge was timing: The project began when the industry was experiencing product shortages and delays as a result of COVID-19. At various points, the designers had to be willing to shift gears, exercise patience while waiting for supplies, and manage expectations. The results were worth all the inconvenience.



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Claude Monet, French, 1840–1926; *Water Lilies* (detail), 1914–17; oil on canvas; 70 7/8 x 78 3/4 inches; Musee Marmottan Monet, Paris 2023.97; © Musee Marmottan Monet, Academie des beaux-arts, Paris

Joan Mitchell, American, 1925–1992; *Two Sunflowers* (detail), 1980; oil on canvas; diptych: 110 1/16 x 142 inches; Fondation Louis Vuitton, Paris 2023.108a,b; © Estate of Joan Mitchell

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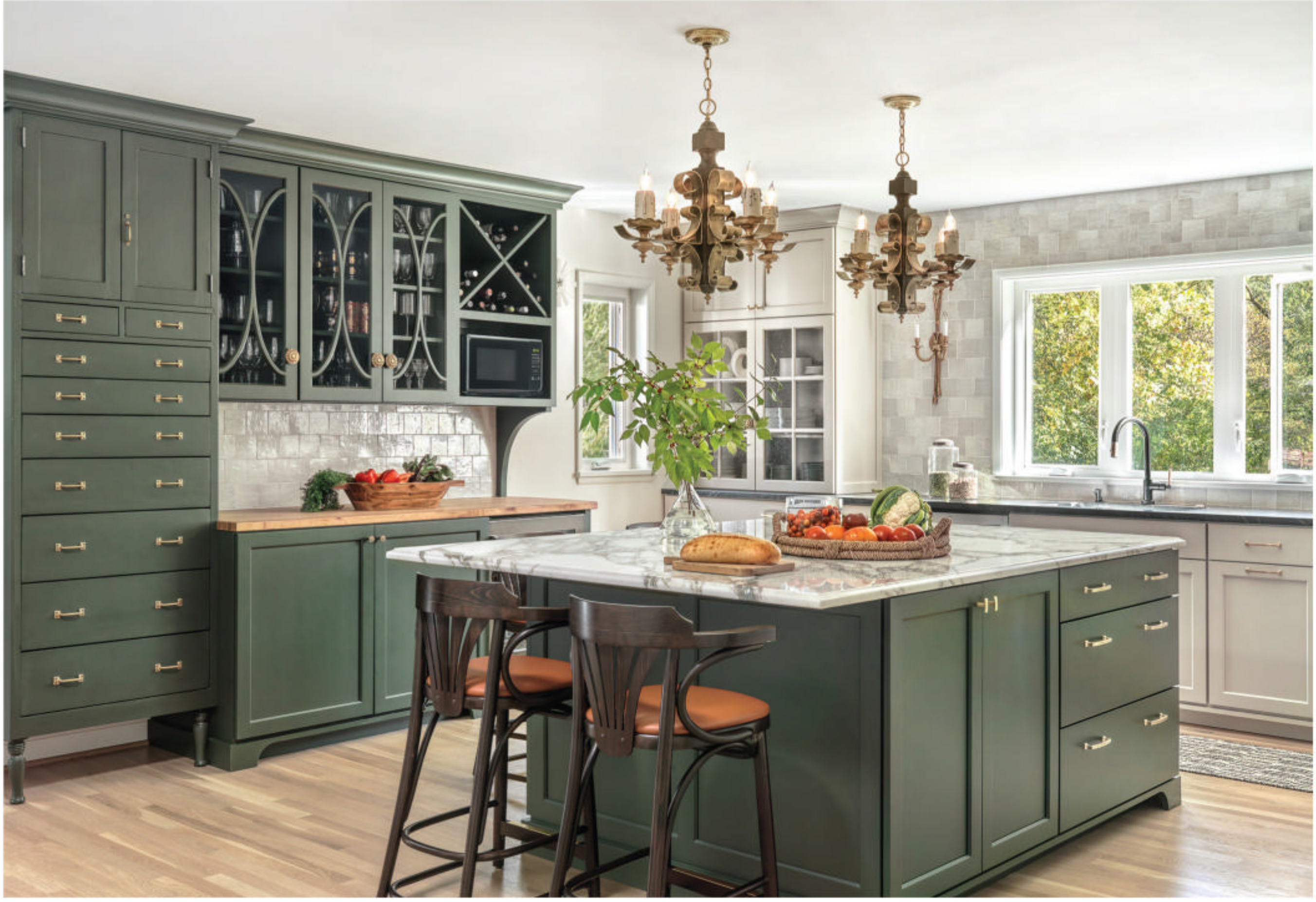
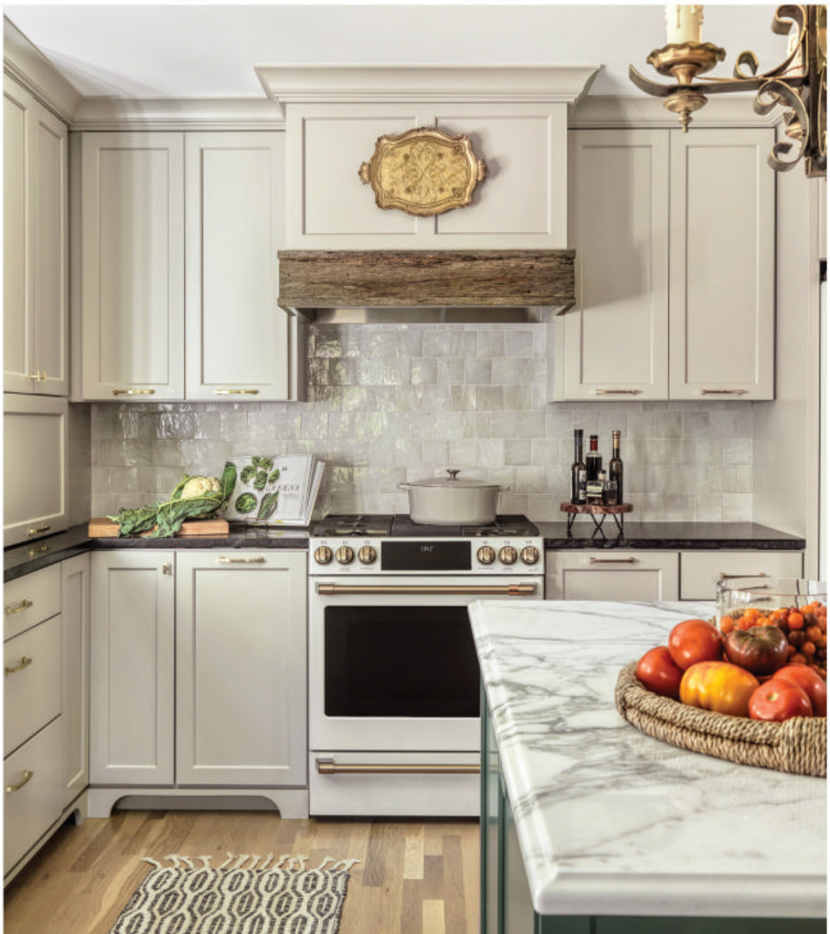


JONI SPEAR INTERIOR DESIGN

The exterior wall of the kitchen was taken down to permit construction of a 10-foot addition inspired by a slab of marble that now tops the island that serves as the room's centerpiece. Spanish revival pendants, salvaged from a local restaurant, hang above the island. Reclaimed wood drawers—juxtaposed with custom glass cupboards and butcher-block counters—add interest and functionality. The kitchen's lined with counters of soapstone to balance the subtle mushroom color of the cabinets. Handmade Zellige tile, set in a running bond pattern, pays homage to the home's 1950s roots.



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The design team created terraced zones for the various outdoor spaces—pool, spa, kitchen, pizza oven, firepit, and artificial turf play area—to accommodate the clients' desire for a resort-style atmosphere suitable for all ages. The home's Palladian architecture is echoed through the use of intricate brick detailing on the pizza oven and an elegant arch above the custom copper hood, among other features.

PHOTOGRAPHY BY MEGAN LORENZ

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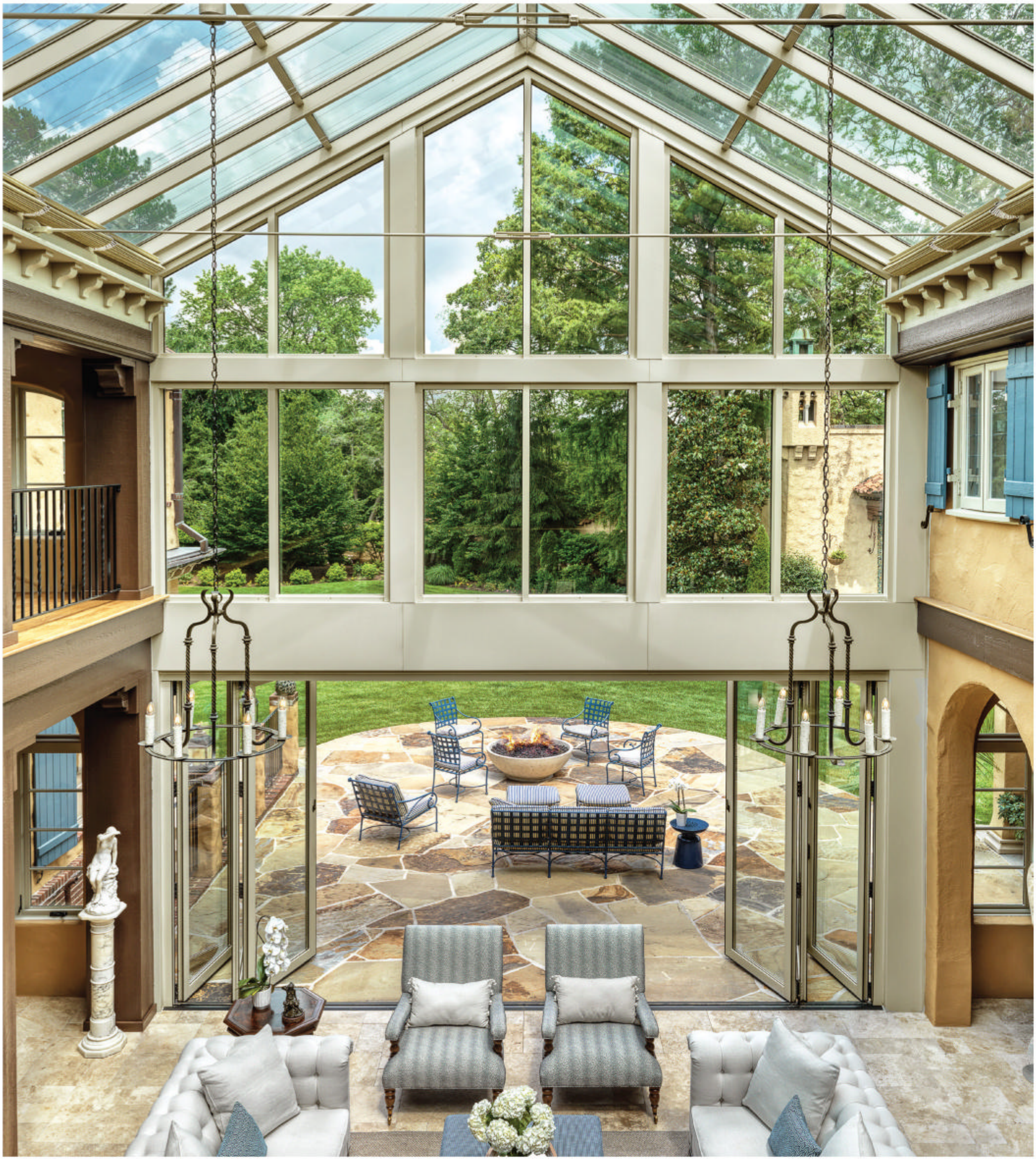

PHOTOGRAPHY BY ALISE O'BRIEN

THOMAS WALL

MITCHELL WALL ARCHITECTURE & DESIGN / R.G. ROSS CONSTRUCTION

The latest addition to this original home—which was built in the 1920s and expanded in the '90s—enclosed the open-air courtyard to create a solarium that connects the two wings and provides ample space for year-round entertaining without sacrificing the ambience of the previous outdoor area. The designers added a carved stone fountain with patterned blue iridescent tiles that mimic the exterior of the newly enclosed area.

Photography by John Smith

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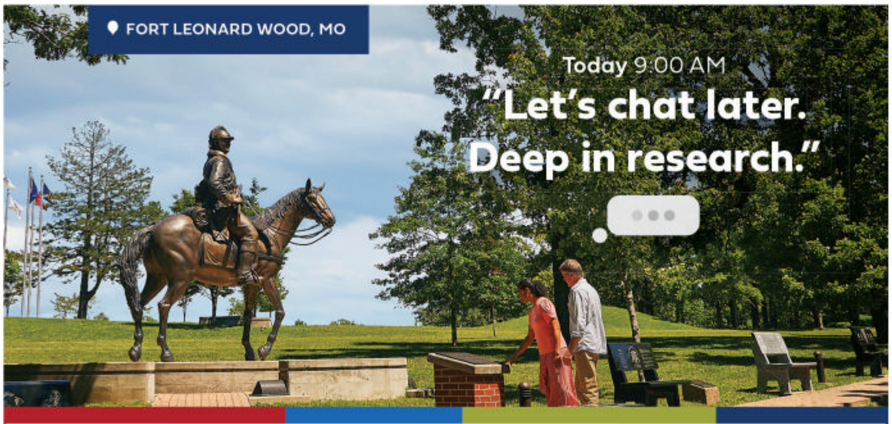
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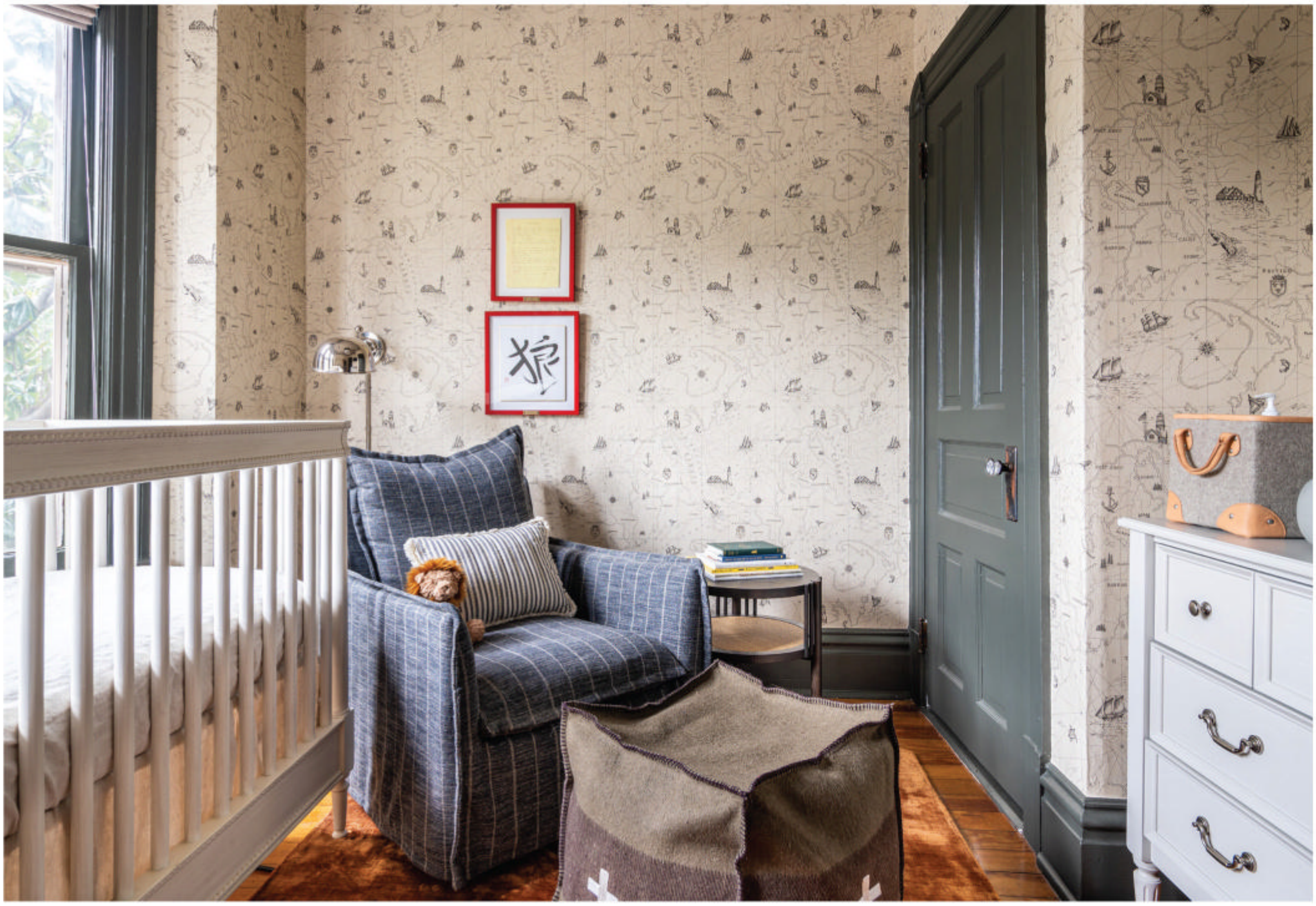

MARIA LESKO

C&M INTERIORS

The room's small footprint and minimal wall space made this a fun challenge for the designer. Working within the architecture of a historic home, she selected traditional furnishings that complement the home's other interiors. Custom window treatments, wallpaper by Ralph Lauren Home, and a lovely colorful trim meld in an inspiring and youthful space that will stand the test of time.

PHOTOGRAPHY BY COREY HOGREFE

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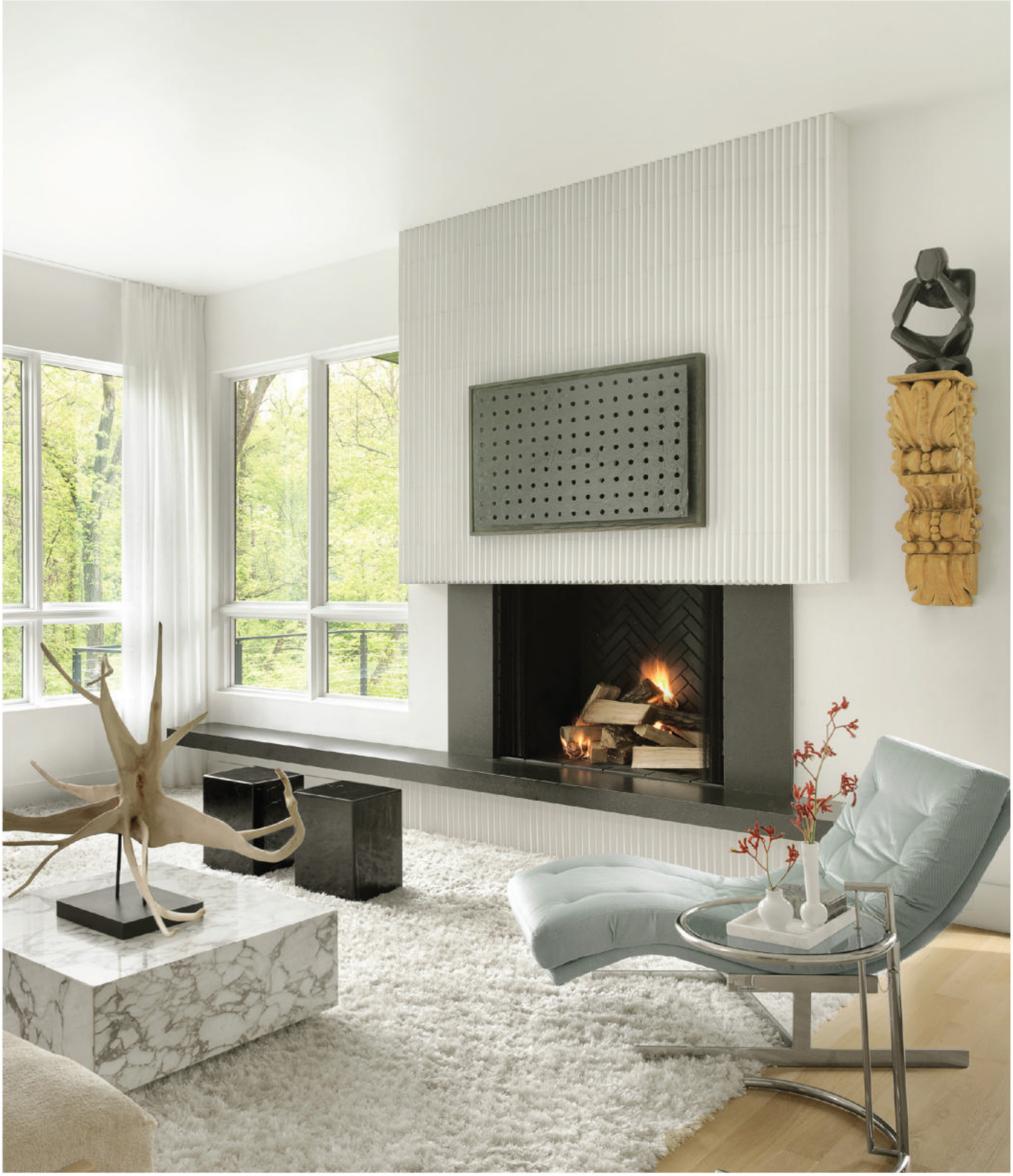

PHOTOGRAPHY BY ALISE O'BRIEN

TEMPLE AND HENTZ

At more than 12 feet tall, this sizable fireplace is surprisingly subtle: Note how the color fades effortlessly into the surrounding wall color. A three-dimensional mosaic porcelain tile was laid vertically to direct the eye up the wall. Installing tile from floor to ceiling, even under the mantel, yields a column effect that accentuates the size of the fireplace, which surrounds an oversized wood-burning box. A cantilevered hearth in granite extends across the room, providing bench-style seating facing out onto the wooded property.

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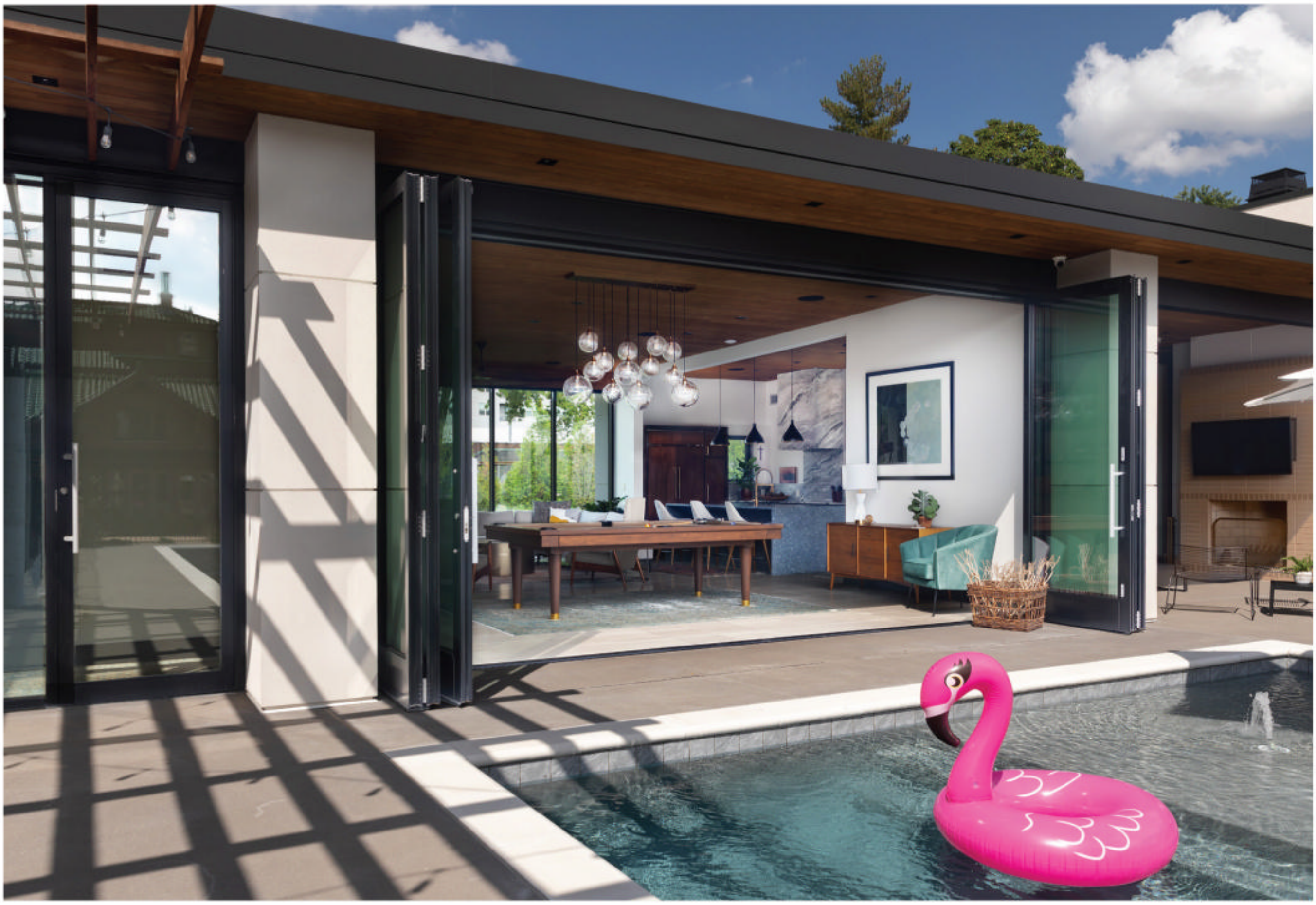
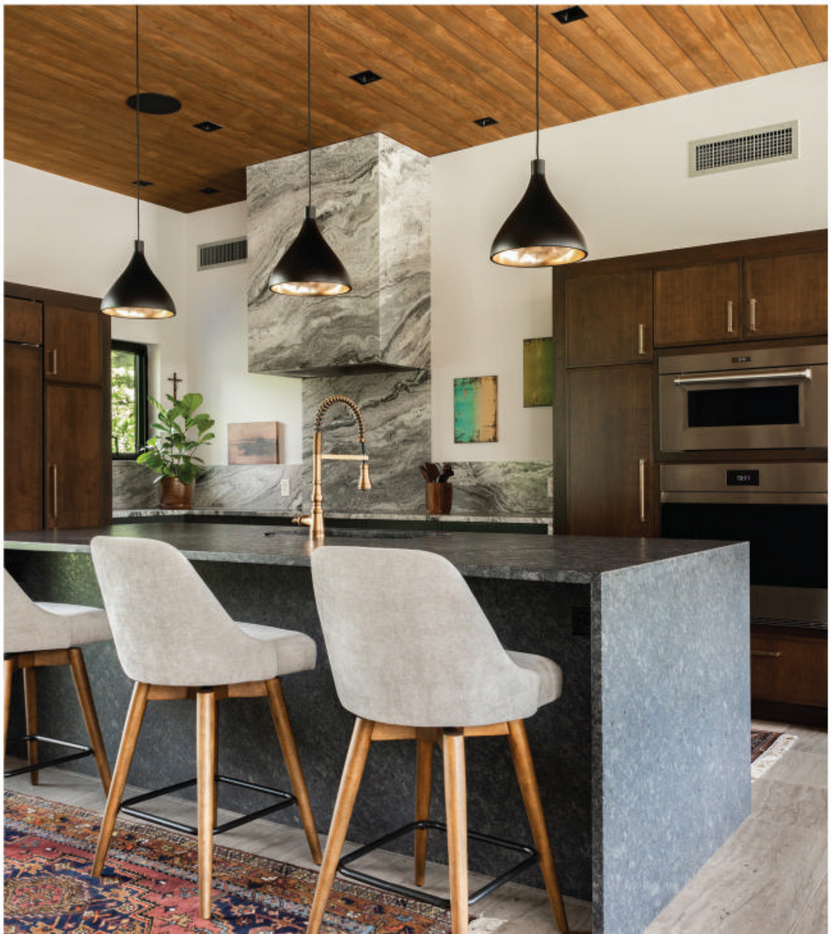


DAN ROSENTHAL

BSI CONSTRUCTORS / KARR BICK KITCHEN AND BATH

This pool house—inspired by midcentury modern design—features folding, floor-to-ceiling doors that open to permit flow between indoors and outdoors. The team selected limestone floors, slatted wood ceilings, and waterfall legs on the granite countertops and island in the kitchen. The kitchen hood is anything but ordinary—the stone surface turns it into a focal point in the room—and the tall pantry looks like a piece of furniture, creating contrast and evoking warmth. In addition to the living room, complete with a pool table and elegant seating area, the pool house project included moving the home's primary bedroom from the second floor to the first and renovating the bathroom with new tile and wallpaper.



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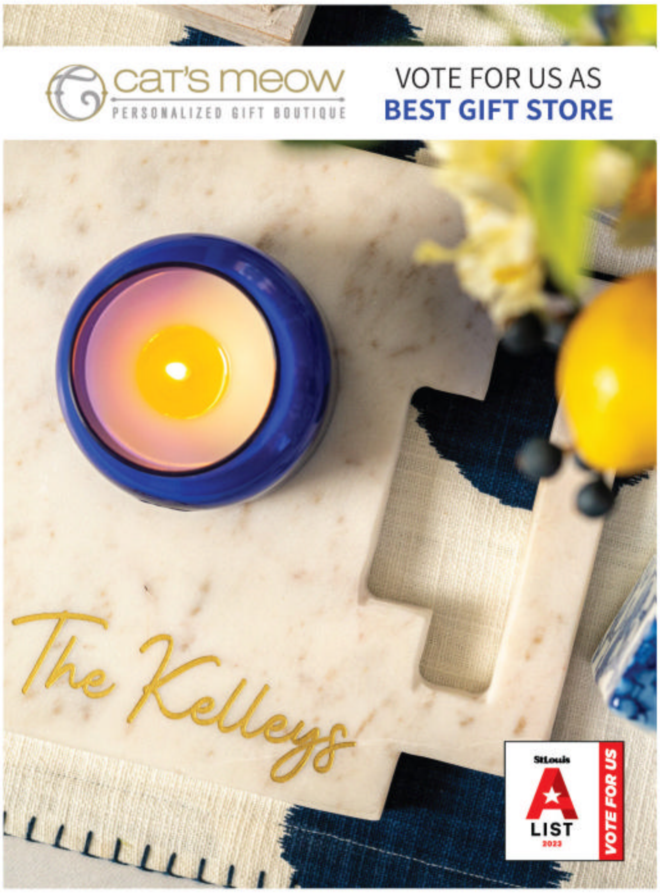

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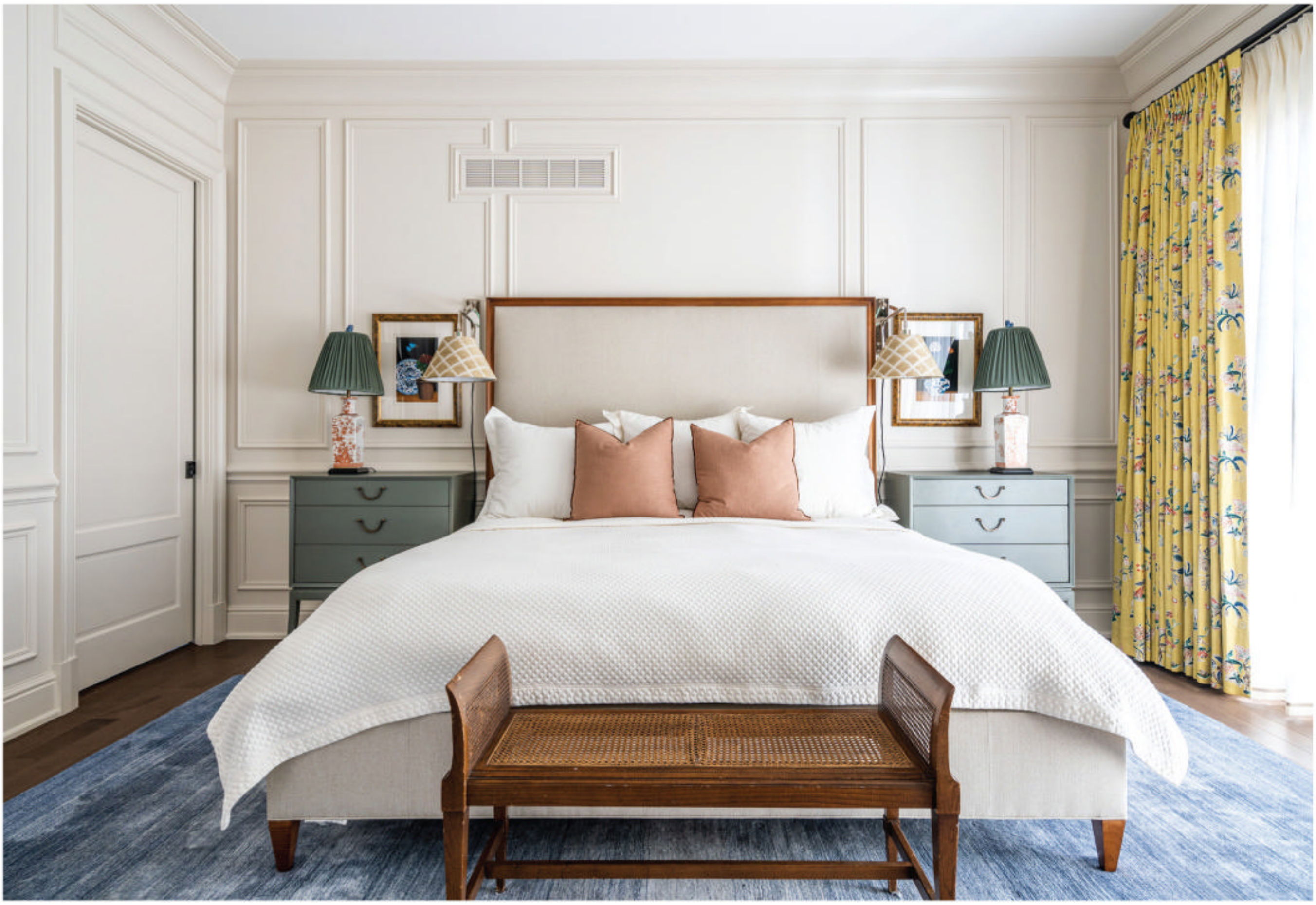

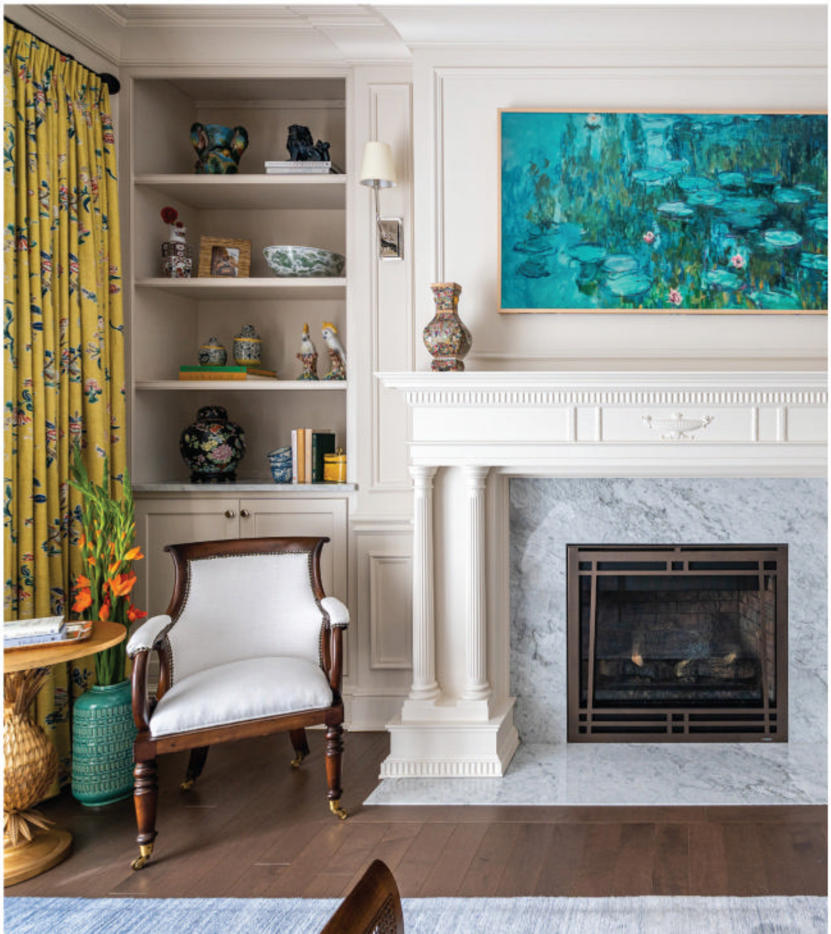

PHOTOGRAPHY BY COREY HOGREFE

C&M INTERIORS

In the selection of color, materials, and pattern, the designers and homeowners wanted to pay homage to the age and style of the home. The team used warm hues as their base and added accents of bright colors—such as the yellow in the curtains—to bring a feeling of cheer and elegance. The fireplace surround was salvaged from the original property and professionally refinished to fit into the bedroom, where it's now a focal point.

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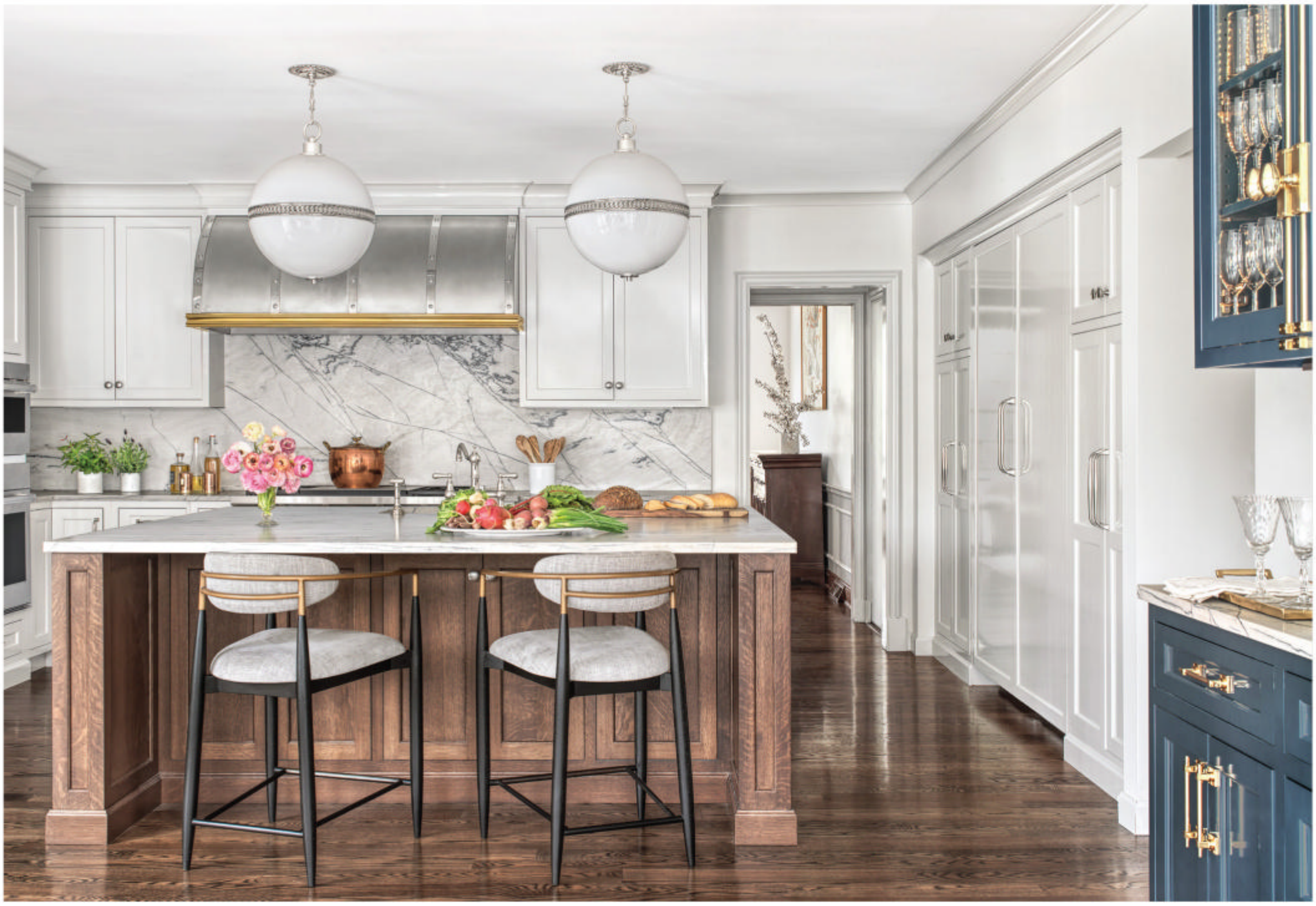
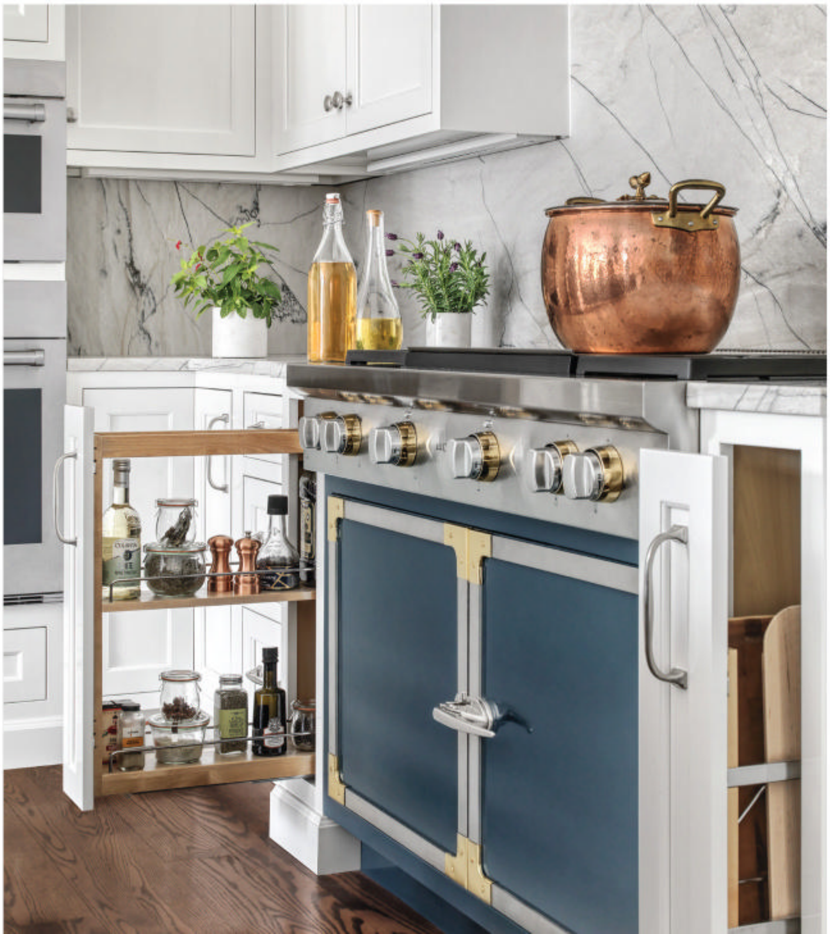


REBEKAH MOORE MURPHY
AND KATHERINE MOORE

STONE HALL CABINETRY

The designer helped transform a 1970s kitchen—with a peninsula and wall cabinetry that chopped the room in half—into a stunning space packed with statement pieces, including the range hood with a polished brass strap. The base of the range, in blue, is designed to look like a French range, though in this case it's used for storage and features handy drawers. The bar echoes the base cabinet of the range with a high-gloss paint finish, polished brass hardware, and crémone bolts that accent the arched glass pantry door.



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TRADITIONAL KITCHEN (GREATER THAN 300 SQUARE FEET)

JACKIE LEISLER DESIGN

A busy family of four gained light, space, and efficiency with the construction of an addition onto their historic city home. The enlarged eating area called on materials used throughout the house, including the use of quartersawn oak, as seen in the wainscoting on the island. The kitchen's beadboard ceiling matches the original ceiling of the walkout screened-in porch.

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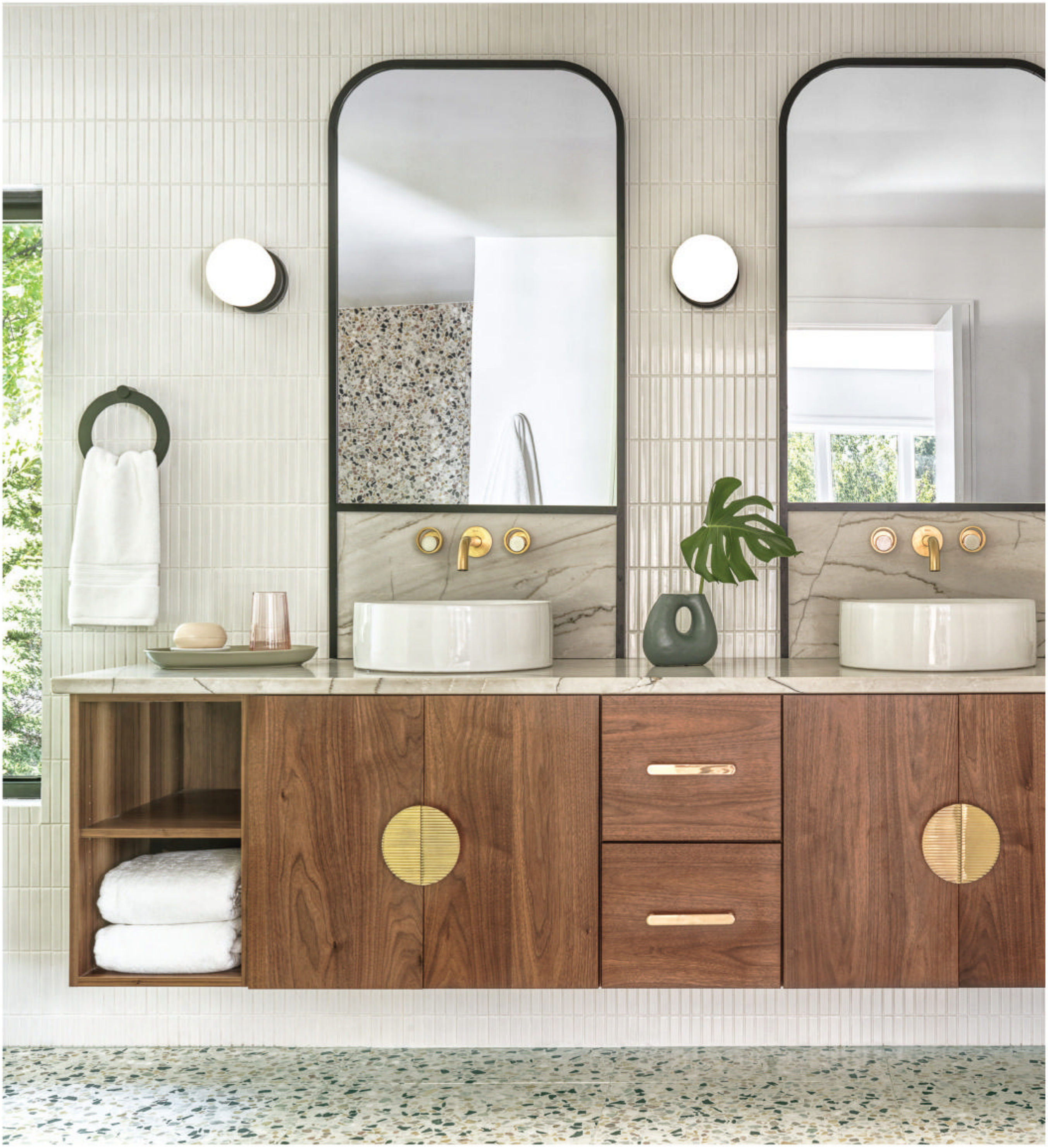

PHOTOGRAPHY BY ALISE O'BRIEN

REBEKAH MOORE MURPHY
STONE HALL CABINETRY

RANDY RENNER
PERIOD RESTORATION

Designers transformed an outdated bath into a resort-inspired escape packed with unique and practical elements, including a roomy walk-in shower with zero-entry terrazzo floor. The colors of the terrazzo coordinate beautifully with the floating walnut vanity, and the vanity wall with custom metal mirrors is designed around a stone backsplash. Wall-mounted faucets, counter-installed vessel bowls, and sconces positioned between the mirrors provide plenty of interest. The 400-pound concrete tub was crane-lifted through a window and into the finished second-story bathroom. The pendant above the tub encompasses the vacation vibe of the room.

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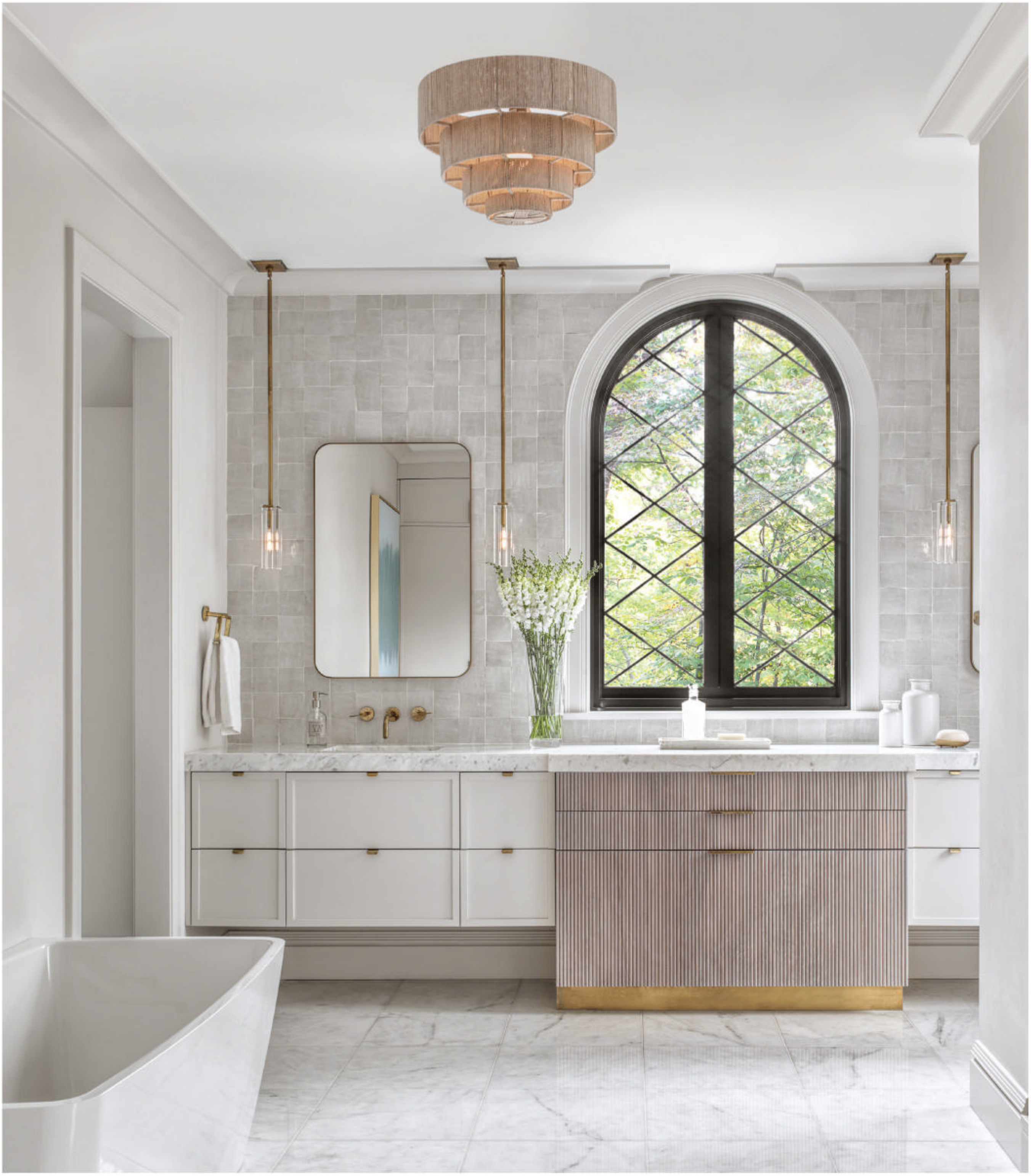

PHOTOGRAPHY BY ALISE O'BRIEN

RANDY RENNER

PERIOD RESTORATION

This primary bath features a heated tile floor, Kallista plumbing fixtures, and an accent wall adorned with handmade tiles. The vanities flank a newly created leaded glass window that fits the age and architecture of the circa-1925 Spanish-style home. The most stunning element is the cabinetry, built of reeded light oak and maple drawer stacks in a frameless design; the floating vanities, with wall-mounted handles, and various features of Danish influence, such as the light fixtures.

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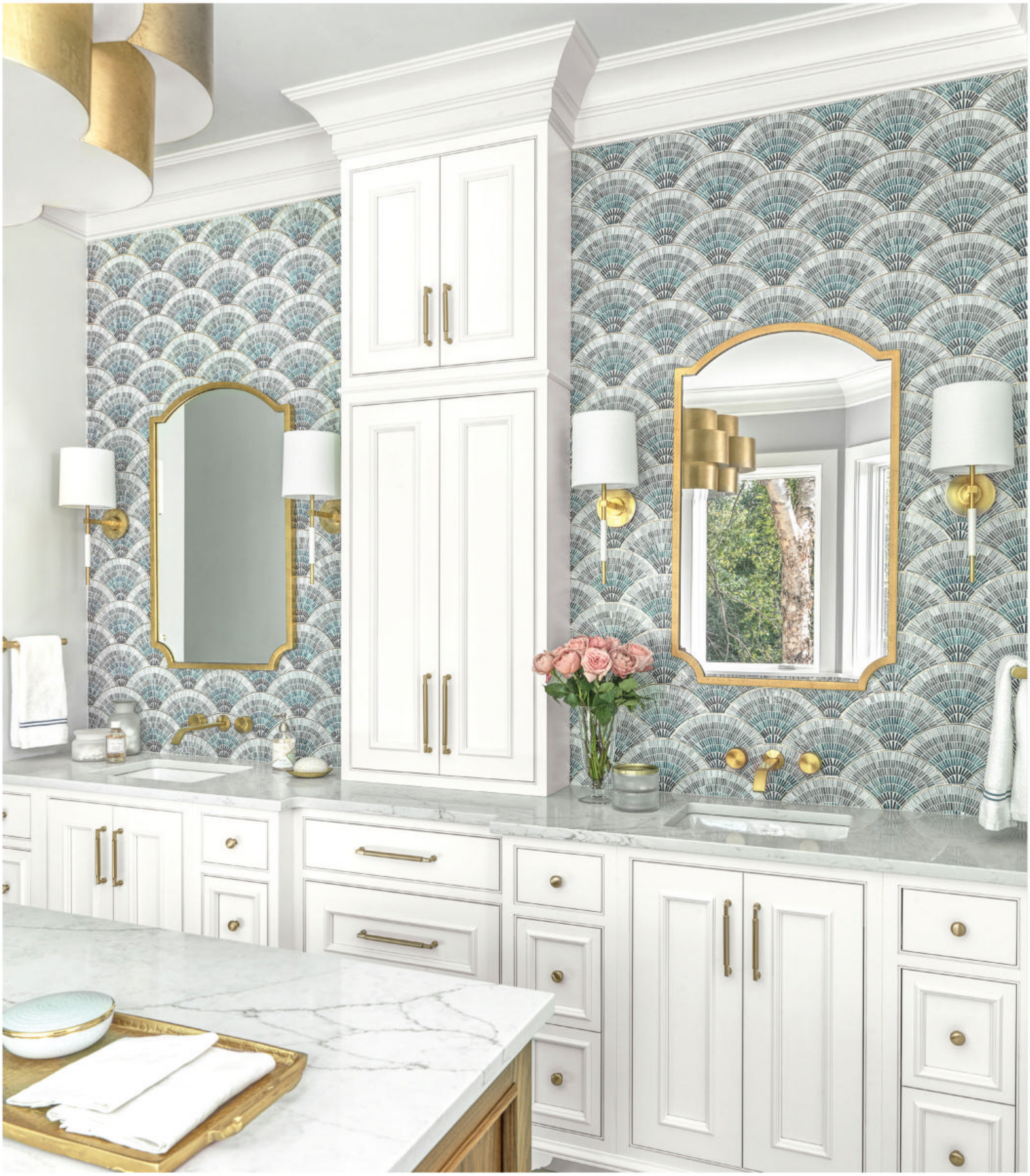

PHOTOGRAPHY BY ALISE O'BRIEN

CHRISTINE PAUL

GLEN ALSPAUGH KITCHEN & BATH

Dramatic tile dominates this glamorous bath. A mosaic fan tile draws the eye's attention, and other curvilinear elements, such as the vanity mirror and chandelier, emphasize the pretty shape. In the steam shower, glass mosaic tile cascades down the walls in an ombré pattern. Under the windowsill, a tiny picket-shaped tile adds one more element. The basins of a double vanity are separated by a storage tower that also delineates distinct personal spaces. Gold tones unite the plumbing fixtures, hardware, and lighting.

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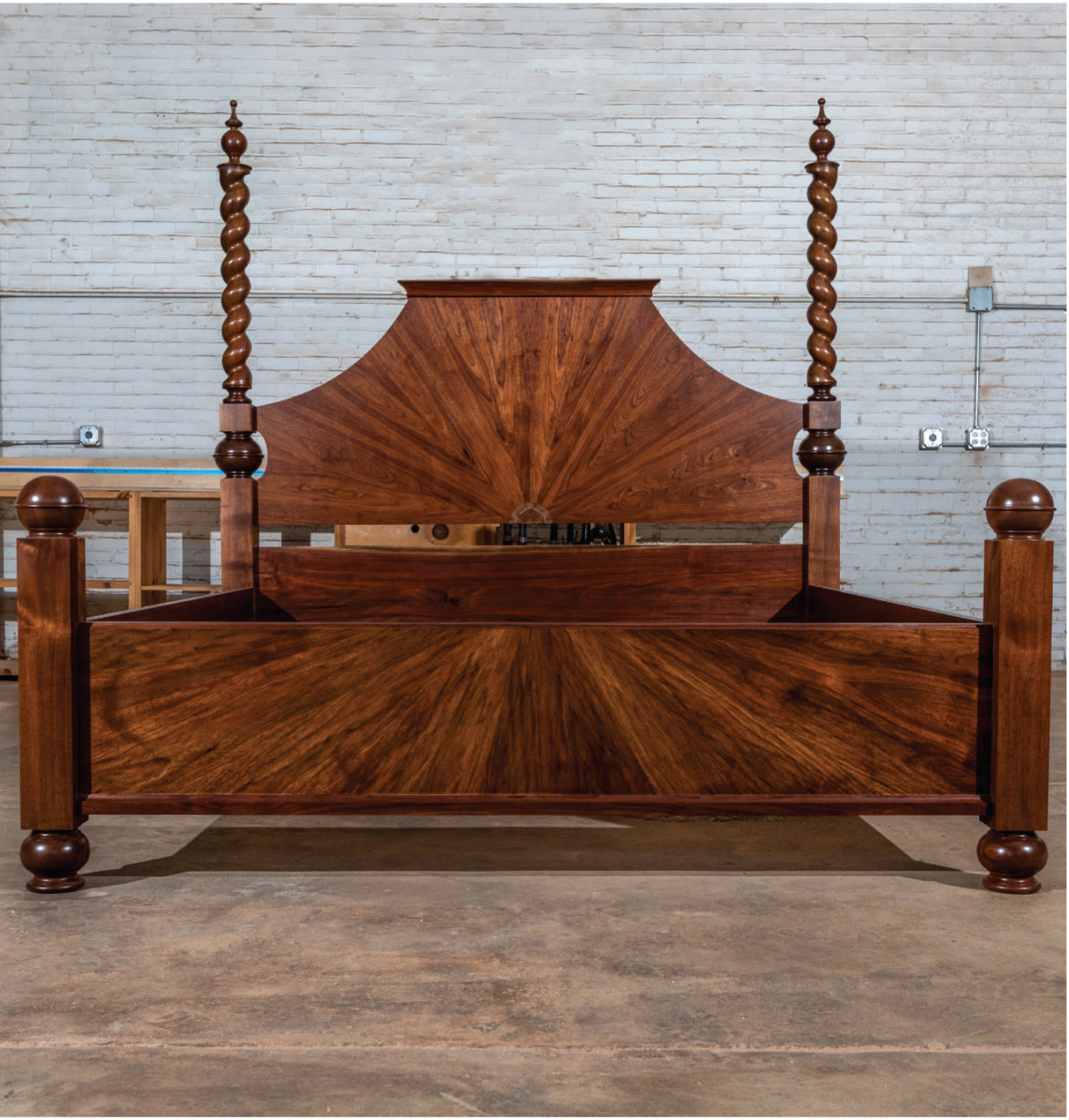

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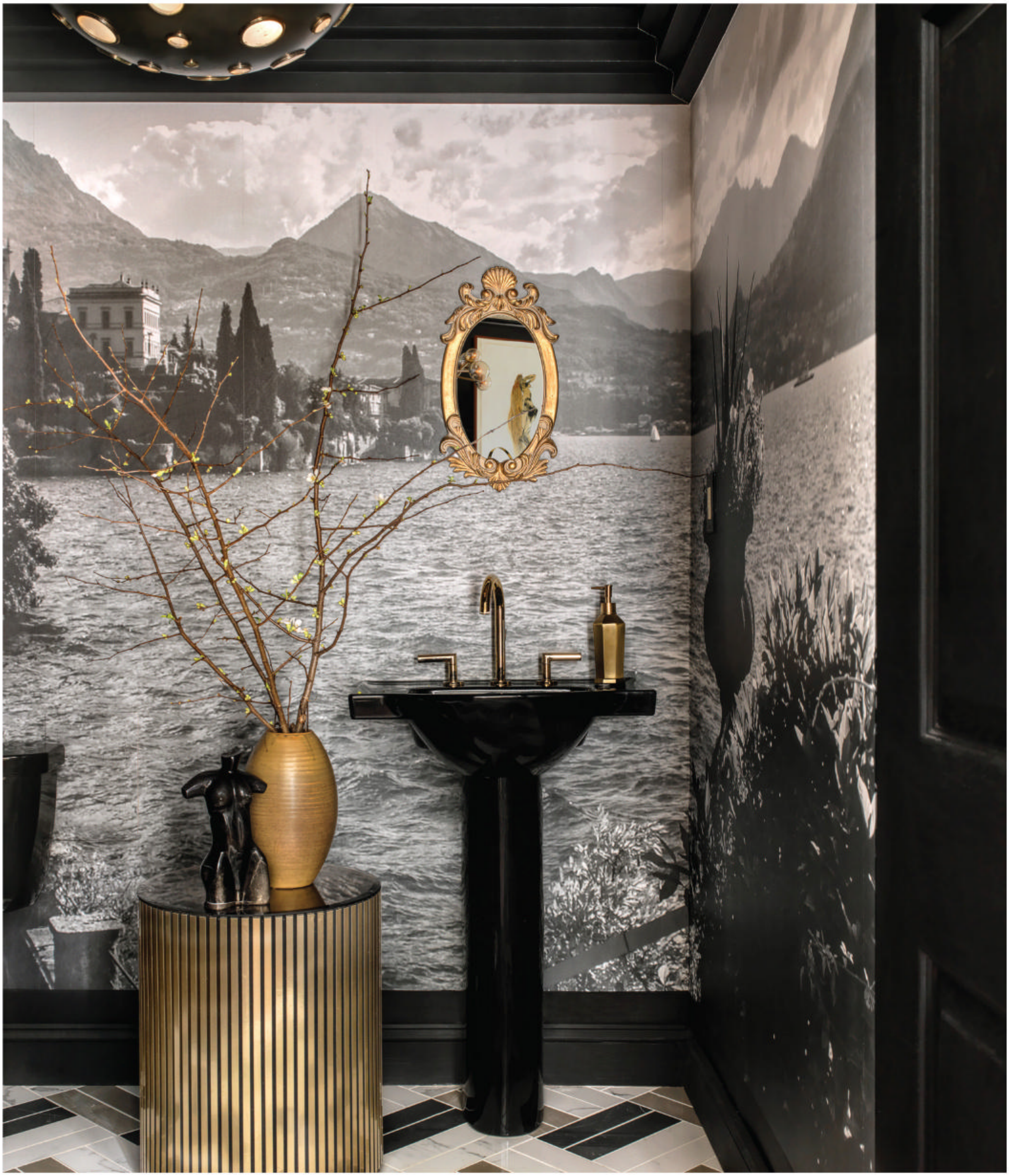

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DAVID STINE
FURNITURE

FARM IN DOW, IL: These forests have been in my family for generations, and I'm proud to be the fourth generation to steward them. I only take the dead and dying trees, which makes room for new growth. And I love seeing how and where the trees grew. It inspires me and reminds me that we are doing something really special.

OLD TOOLS: Most of the tools I use are very old. I love what they stand for—the old, traditional method of woodworking. One of the most reached-for tools in my repertoire is a chisel with a convex, thumbnail profile, so it makes it super sharp. It's at least 100 years old and was a gift from my grandfather.

FAMILY DINNERS: I love the food we make at home because it's fresh and real and made with love. Our dinners are epic, and we love to eat with friends and family. We enjoy great wine and grass-fed beef that my uncles raise. This is the way I was raised, being very self-sufficient, producing what you need on your own land and farm.

TRAVEL: I'm inspired by how things were built centuries ago and to see them stand the test of time. We visited Antoni Gaudi's La Familia in Barcelona, and the idea that he started that project knowing it wouldn't be done in his lifetime is remarkable. I would love it if my furniture could be around in 100 years and become a family heirloom.

FELLOW ARTISTS: Other artists inspire me, like Shon Walters, Ryan Johnson, Shawn Hoven, and Michael Bauermeister. Their work is great and is so different from mine. They use tools that I don't use often and have amazing attention to detail. They can execute the perfect dovetail joints or spend days getting two pieces of wood to fit perfectly together.

FYI

Connect with David Stine Furniture at @davidstine furniture and *stinewood working.com*

Moments in Time

What inspires lawyer-turned-woodworker David Stine?

A LOT HAS changed since David Stine established David Stine Woodworking as a young lawyer in Washington, D.C., in the 1990s. Back then, he filled his spare time crafting small wood items and furniture inside his garage. On the weekends, he traveled from D.C. to his family's farm in Southern Illinois to cut timber and stock up on lumber, driving 14 hours back east to be in the office by Monday morning. Today, Stine works out of his 40-acre farm in Dow, Illinois, which features a renovated 1871 farmhouse, woodshop, kiln, sawmill, studio, showroom, and seasoning sheds. And just as Stine's business has evolved, so has his work. "The evolution is easy to boil down," he says. "After 25 years, I do less and less with the wood. I'm a craftsman and artist, but one of the things I've had to do is step back from bending and manipulating the wood and celebrate what the wood already is…that means celebrating its flaws and imperfections."

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HALF BAKED HARVEST
EVERY DAY
VIKING

MEGAN LORENZ PHOTOGRAPHY

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